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Weekly Review OF THE World's Music

Forty-Eighth Year Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCVI—NO. 26

NEW YORK, THURSDAY, JUNE 28, 1928

WHOLE NO. 2516



Stuart Gracey
Baritone

MUSICAL COURIER



MARY FRANCES WOOD,
one of the most talented pianists at the La Forge-Berumen Studios, who appeared at the final musicale of the season given in Aeolian Hall under the personal direction of Frank La Forge and Ernesto Berumen. She was heard in compositions by Dohnanyi, Ibert, Schulz-Ezler, Cyril Scott and Liszt. Miss Wood, who has been studying with Mr. Berumen for a number of years, is not only a sterling young artist but she also is the possessor of a charming personality. She was pianist and accompanist for Florence Easton for some time and met with success on tour with her. Miss Wood will be heard frequently in concert next season. (Photo by Townsend).



THE MARIANNE KNEISEL STRING QUARTET, the personnel of which is Marianne Kneisel, first violin; Marie Vanden Broeck, second violin; Jean Allen, cello, and Mary Lockland, viola, all of whom are graduates of the Institute of Musical Art in New York. Miss Broeck was a pupil of the late Franz Kneisel, and Miss Allen pursued her studies under the direction of Willem Willeke. For the past few years Miss Lockland has been a Juilliard scholarship pupil, and this year she won the artists' scholarship prize. Miss Kneisel and her brother, Franz Kneisel, are now holding ensemble classes at Kneisel Hall in Blue Hill, Me. On June 26 she returned to New York especially to fulfil an engagement booked for the quartet. The coming season of concert engagements for the quartet will open on September 15 with a tour of the South, following which there will be appearances in California. (Photo by Antoinette von Horn).



EDGAR SCHOFIELD,
bass-baritone, who is completing a busy season of concertizing, teaching and appearing as church soloist. During the summer he will teach both in New York and Chicago.

DR. LEIGH HENRY,
noted Welsh lecturer, composer and conductor, whose dedication chant, *Now Majestic with Musick Fayre*, was specially composed for and given at a Royal Command Performance before Their Majesties the King and Queen at Windsor Castle on April 26 by the Royal Welsh Ladies' Choir, Clara Novello - Davies conductor. Dr. Henry is to visit America during the coming season.



SYLVIE MACDERMOT CARVED IN SOAP.
This portrait bust of the Pittsburgh singer was carved in white soap by Margaret J. Postgate of Brooklyn, N. Y., and won the first prize of \$300 in the professional group of the fourth annual competition of small sculptures in soap for the Procter & Gamble prizes amounting to more than \$1,600. The bust was placed on exhibition at the Anderson Galleries in New York.



AT HARRISBURG, P.A.

When Henry Hadley's latest work, *Mirtil in Arcadia*, was given its world premiere at the recent festival in Harrisburg, Alma Peterson sang the role of Flora. In the accompanying picture the soprano is seen going over the score with Dr. Hadley, who conducted his work. Other recent dates for Miss Peterson included the Mendelssohn Club of Albany on May 23, and with the United Glee Clubs at Springfield, Mass., on May 26.



PIETRO MASCAGNI
saluting the immense crowd gathered at the Rome Stadium to hear his new Labor Hymn.



MISCHA LEVITZKI, REVIEWING A PARADE OF BUCKINGHAM PALACE GUARDS IN LONDON.

Perhaps the pianist is trying to discover the resemblance between piano playing and parading guardsmen, since the London Daily Telegraph, reviewing one of Mr. Levitzki's recitals, commented as follows: "Anything, the simplest and the most complex passage was as sparkling, as neat and as shining, as the uniform of a Guardsman on parade." (Photo by Keystone View Co.)

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Strauss' Egyptian Helen Has an Impressive World Premiere in Dresden

First-class Straussian Craft But No New Revelation of Genius—Elisabeth Rethberg Magnificent in Wonderful Production Under Busch—Toscanini and Many Other Notables Present
—Opening of Dresden Festival

DRESDEN.—Strauss' ninth opera, *Die Agyptische Helena*, had its long-awaited world premiere on June 6. It is the first Strauss premiere since the production of *Schlagobers* four years ago, and the first opera since *Rosenkavalier* (written in 1911) of which a New York performance is assured. The work is to be given at the Metropolitan next November.

Let it be said at the outset that the success was even more tumultuous than the usual Strauss success, that the affair was brilliant as only a Strauss premiere can be; and that the customary Straussian good luck smiled its sunniest smile. Whether the success will be permanent—whether Strauss' music will prove powerful enough to carry audiences over the dreary complications of Hofmannsthal's dramatic concoction, with its magic, its elves and its pseudo-psychological implications—is a question which cannot be answered today. For the suggestion, the excitement and the sensationalism of a Strauss world premiere acts as an intoxicant to hearers and performers alike. Whether it

will add to Strauss' status as a creative artist seems more than doubtful after the cooler reflection of the next day but one.

THE STORY

Once again Strauss has been faithful to Hugo von Hofmannsthal. This time his personal librettist takes us into the mythical world of ancient Greece. He draws both on Homer and Euripides, and brews them into a quasi-symbolic stew in two acts.

Helen, the fairest woman in all the world, whose amatory adventure with Paris brought on the Trojan War, has at last been recaptured by Menelaus, the outraged husband and Spartan King. Troy is destroyed, Paris has been killed by Menelaus (Hofmannsthal spells him Menelas), and Helen is sailing homeward with her spouse. Reflecting on Helen's dangerous beauty and on his own disgrace, Menelaus comes to the conclusion that Helen must die. He is about to stab her when suddenly a violent storm arises and wrecks the ship. Menelaus swims with Helen to the coast nearby, where both are rescued and brought into the palace of Aithra, a sort of fairy queen who is mistress of Poseidon, the lord of the sea.

This sorceress had sent the storm in order to save Helen's life. She is kept informed of everything that is happening, by the help of an omniscient conch shell, and thus knew of Helen's dangerous position. Barely saved, Menelaus, in his agitated state, returns to his idée fixe: Helen must die. He takes the crooked dagger with which he killed Paris and tries for the second time to stab Helen, but Aithra saves her again. At the critical moment Helen's divine beauty strikes Menelaus so forcibly that his hand sinks and at the same moment Aithra's fairies, disguised as warriors, make a terrific din outside. Menelaus is told that Paris has risen from the world of shadows in order to recapture Helen.

PLENTY OF MAGIC

In despair he rushes forth to fight with the ghost of Paris. In the meantime Helen is consoled by Aithra; a magic potion of forgetfulness revives her. Menelaus returns; in his frenzy he imagines he has killed Paris for the second time, and also Helen. Aithra tells him a fairy tale. According to her, Menelaus and all the Greek heroes have been the victims of a pious fraud for ten years. The real Helen, Menelaus' wife, was carried in safety to Egypt by the gods and the Helen of Troy, the Helen with whom he just came to the island, is nothing but a phantom. Menelaus is also given a magic potion. Suddenly light flares up and he sees Helen asleep, the innocent Helen—as he now believes—his pure wife; for in his imagination the guilty Helen is the phantom whom he has just killed. Overcome by happiness Menelaus embraces his wife, who in a whisper suggests to Aithra that she might transport the reconciled couple to some place far away, where no word has ever been heard of Helen and the Trojan war.

In the second act Menelaus and Helen awake in Africa, in a palm grove at the foot of the Atlas Mountains. Menelaus, after the adventures and fantastic events of the preceding day, is now completely bewildered, and inclines to believe that the innocent, guileless young woman reposing next to him is the phantom, whereas the real Helen has been killed by his hand. While he is still torturing his brain with these insoluble problems Helen's beauty has inflamed the desires of the African nomad-sheiks. An African prince, with his son and his suite of errant knights, have espied

Helen and every one of them is ready to risk his life in combat with his rivals in order to win the beautiful foreign woman.

MORE POTIONS

While Menelaus is fighting the new rivals outside, the situation suddenly becomes clear to Helen. She realizes that Menelaus' love really belongs to the guilty Helen, for whom he has suffered so much, and that the innocent Helen has no interest for him. She resolves to awaken her husband from his trance and to make him recognize in her

(Continued on page 8)



A RECENT STUDIO PORTRAIT OF RICHARD STRAUSS.
The famous composer has just celebrated his sixtieth birthday.

Cincinnati Zoo Opera Season Has Auspicious Beginning

La Gioconda and Rigoletto Superbly Given with Fine Casts—Van Grove Conducts

CINCINNATI, O.—Again Cincinnati rejoices in a season of grand opera, which opened auspiciously on Sunday, June 17, and Monday, June 18, with gala productions of *La Gioconda* and *Rigoletto* under the baton of Isaac Van Grove. The fine musicianship, genial personality and enthusiasm of Mr. Van Grove led the orchestra and the singers through a performance that made history for the city as a musical center.

Business Manager Charles G. Miller and Musical Director Van Grove have assembled a splendid group of singers who give the Cincinnati audience grand opera with the leading roles on a high level and at less than half the price usually paid. Every soloist has been chosen with a view to the success already gained in the particular role and the seven weeks of grand opera with three of light opera bring again the favorites: Josephine Luchese, Vera Curtis,

manuscripts which may be heard for the first time at the Stadium, as well as less recent compositions infrequently performed in this country.

Soloists for Beethoven's Ninth Symphony will be selected by Mr. Van Hoogstraten.

Brilliant Opening of Ravinia Opera Season

Pagliacci and Cavalleria Rusticana Replace Masked Ball—Rethberg Ill, Queen Mario Fills the Breach—Martinelli, Danise, Easton, Chamlee in Leads—Papi Conducts—Otto H. Kahn Is Guest of Louis Eckstein

By Rene Devries

RAVINA, JUNE 23.—Rain or shine, the opening of the Ravinia operatic season is an event second to none in the musical and social life of Chicago and the North Shore suburbs. Superlatives galore have been bestowed upon Ravinia ever since Louis Eckstein took charge of that unique opera house in the woods. The opening of this season on June 23 was marked by the same éclat as in years past. There is an informality at Ravinia that is not quite so conspicuous at the Metropolitan nor at the Auditorium. There is also an intimacy between the patrons that makes of the opening night a friendly affair—a sort of family reunion. Year after year one notices the same faces and everyone who ever goes to Ravinia, becomes a booster of that enchanting place. Louis Eckstein is a sort of major domo at Ravinia. He introduced his friend, Otto H. Kahn, who, as usual made an appropriate and witty speech; then Eckstein made various announcements, later receiving the congratulations of his friends, and being acclaimed by the multitude when his name was mentioned by Mr. Kahn.

Having taken more space than is allotted to sing some of the virtues of Ravinia, little comment is made regarding the performance. Even though neither *Pagliacci* nor *Cavalleria Rusticana* could be rehearsed, the performances were complete and superb in every respect. Everyone of the protagonists was excellent. The Chicago Symphony Orchestra played beautifully under the leadership of Gennaro

(Continued on page 27)



GENNARO M. CURCI,
well known vocal teacher, who is holding a summer master class at his New York studios, for which many out-of-town teachers and singers have enrolled. Two of Mr. Curci's artists sailed recently for engagements: Madeleine Elba, coloratura soprano, to sing in opera in Havana and then tour Central America, and Kenneth Fields, tenor, to make his debut in Italy.

Strauss' Egyptian Helen Has an Impressive World Premiere in Dresden

(Continued from page 7)

the real Helen whom he has twice tried to kill. Aithra, the sorceress, comes to her aid. Another potion, countering the first, is given to Menelaus; his memory returns, he recognizes Helen and tries to kill her for the third time.

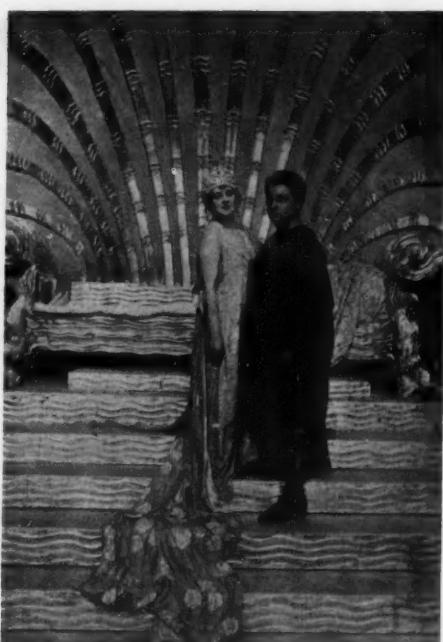
But the power of Helen's glance makes him forget his fury; he throws his sword away and embraces her fervently. The African prince makes a fresh attempt to abduct Helen, but Aithra's knights suddenly become visible in the moonlight. The prince then asks for pardon, and a new marvel occurs: Hermione, the golden-clad daughter of Menelaus and Helen, suddenly makes her appearance on a white horse. The child reconciles the parents, and while the happy family is mounting horses to return home the curtain falls.

This sketch of the action written after a careful study of the libretto, seems quite clear. To the spectator, however, who is unprepared or who has glanced hastily at the text, the action is just as full of enigmatic and incomprehensible episodes as Strauss' *Frau ohne Schatten*, which for that reason has never won the favor of the public.

STRAUSSIAN MASTERY SUPREME

As to the music, it holds no surprises for those who really know the life work of Richard Strauss. What he offers here is not a new style, a new outlook into unknown regions nor a revolutionary attitude, but rather a synthesis of his enormous artistic experience. The mastery of the orchestral writing, the wisdom and effectiveness of the construction are of a degree of perfection hardly attainable nowadays by any other musician. Every bar shows the master's

But this technical perfection, this fascinating individuality, are not only well known; they have become too familiar to musicians and lovers of the art. We accept them as a matter of course, from long habit, and insatiable as the human character is, we expect and demand of genius new manifestations all the time. It is here that Strauss' *Helena* fails to satisfy our—perhaps exorbitant—demands. What we hear is, in the main, a repetition of those peculiar Straussian effects which in *Salomé*, *Elektra* and *Rosenkavalier* and in the symphonic scores had enchanted the world. But the freshness of melodic invention is lacking. Had Strauss satisfied our craving in this respect, as he did in the masterpieces of his younger years, we would gladly have taken into the bargain those reminiscences in his latest score of Wagner, even of Mendelssohn, which stand out rather too strongly because they are not counterbalanced by new ideas. There are enchanting details, picturesque effects of a most peculiar kind, and brilliant ideas; but they are of too epi-



Ursula Richter photo
A CLOSER VIEW OF RETHBERG AND TAUCHER,
as Helena and Menelaus respectively.

the regisseur of the Dresden Opera. The stage decorations and costumes, designed by Leonhard Fanto, were fully up to the high standard of the performance. Finally, the splendid Dresden orchestra did honor to its high reputation and played with a beauty of sound, a wealth and refinement of coloring, a brilliance and power hardly to be surpassed.

TOSCANINI AMONG THE DISTINGUISHED GUESTS

The success of the première, as has been said, was enormous. Strauss, Rethberg, Rajdl, Taucher, Busch and Erhardt were called and recalled countless times. After the performance a banquet in the Bellevue Hotel, given by the general manager, Dr. Reucker, assembled more distinguished musical guests from all corners of Europe than will soon be found again in one spot. Toscanini was present and all the directors and representatives of the great opera houses, all the principal newspapers in Central Europe, England and in Germany and other countries, critics by the dozen from the United States; conductors of rank, stage managers, singers, dramatic authors, and friends of Strauss. There were speeches by Dr. Reucker, Strauss, Busch and Dr. Schneiderhan, general manager of the Vienna Opera.

The new opera will now be sent on its voyage around the musical world. Vienna has already produced it, Berlin will do so in the early fall, and the other principal German opera houses will follow. It has been reported that the price of fifty thousand dollars paid by the publisher is the highest ever accorded to an opera score.

This Strauss première inaugurated a brilliant series of June festival performances in Dresden. There will be six performances of the Egyptian *Helena*, besides productions of four other of the Strauss operas, namely *Rosenkavalier*, *Die Frau ohne Schatten*, *Elektra* and *Intermezzo*. Wagner will be represented by the Meistersinger, Tannhäuser and the Flying Dutchman. Weber's *Freischütz*, Mozart's *Così fan tutte*, *Entführung* and *Don Giovanni*, and Verdi's *Macbeth* and *Forza del Destino* complete the list of the festival performances.

HUGO LEICHTENTRITT.

Visitors Still Pour Into Paris

Shattuck Excels in Bach—Norena Sings Rigoletto at the Opéra—Milhaud's New Work

PARIS.—Everybody who is not yet in Paris soon will be. Visitors are still coming thick and fast and there are many prominent artists among them. Alexander Brailowsky, Mme. Sigrid Schnecvoigt, Mrs. W. T. Younger and William Gwin, were seen at a charming reception recently given by Irving Schwerke.

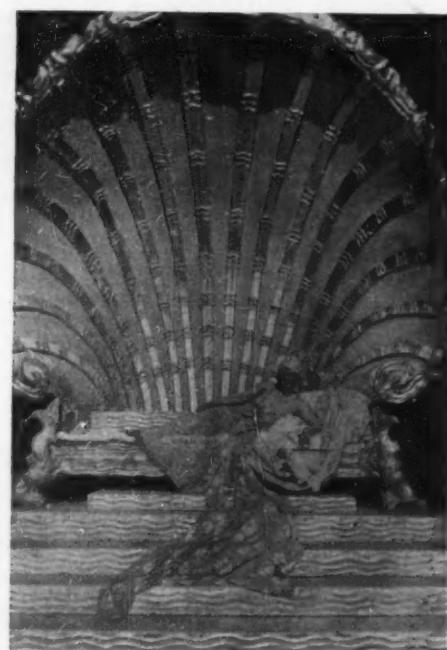
The guest of honor was Arthur Shattuck, who, when asked to play, started off with some Buxtehude. He followed with Pergolesi and finally settled down to Bach at the reiterated request of a particularly attentive audience. He played Bach preludes and fugues as I have seldom heard them, with a purity and nobility of style that were irreproachable. It was interesting to note the expression on Alexander Brailowsky's face, which gradually lighted up as with an internal fire.

HIGH PRAISE

"One of the greatest pleasures I've had for a long time," he said afterwards to Arthur Shattuck . . . to which everyone present subscribed with enthusiasm. Brailowsky, by the way, told me that, having toured Europe after his American season, he is now going to his country home for a rest.

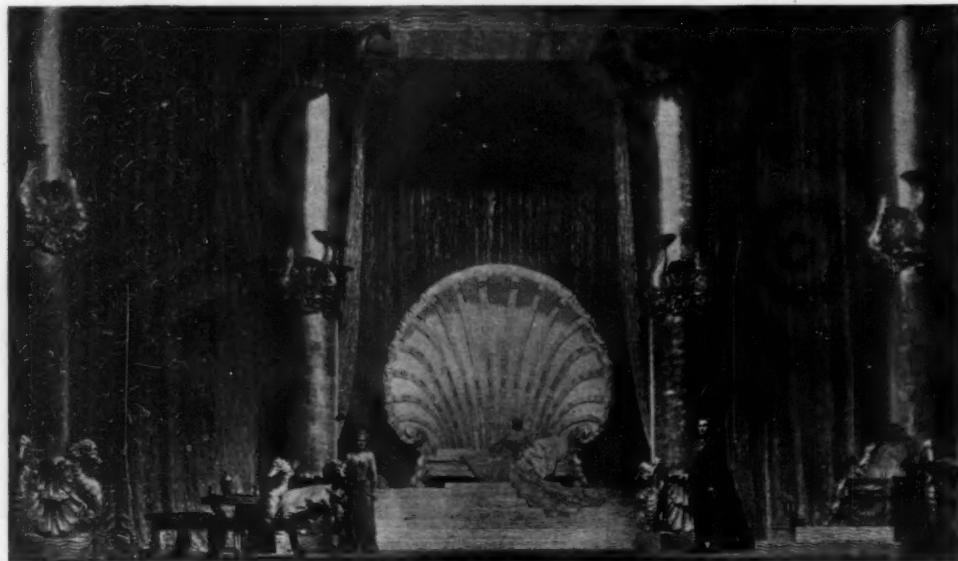
Eidé Norena of the Chicago Opera Company, is singing her season's first performance of Rigoletto at the Opéra and everybody is looking forward to it with keen anticipation. Darius Milhaud is now working on the score of Christopher Columbus, for which Paul Claudel, author and diplomat, has written the libretto. It is rumored that the work will be given elsewhere before coming to Paris. Ernő Balogh

(Continued on page 27)



Ursula Richter photo
ELISABETH RETHBERG AS HELENA
in the Dresden première of Strauss' long-awaited opera,
Die Ägyptische Helena, in which she scored a phenomenal success.

hand, every phase, melodic turn, harmonic refinement, and orchestral marvel bears the unmistakable stamp of his well-known individuality.



Ursula Richter photo
SCENE FROM THE FIRST ACT OF DIE ÄGYPTISCHE HELENA
From left to right: Maria Rajdl as Aithra, the sorceress queen, Elisabeth Rethberg as Helena, and Curt Taucher as King Menelaus.

Hamburg's Philharmonic Celebrates Centenary

Festival Held Six Months in Advance—A Long Line of Famous Conductors—Karl Muck Showered with Honors—Sigrid Onegin Sings Brahms Rhapsody

HAMBURG.—The renowned Hamburg Philharmonic Orchestra, now under the direction of Karl Muck, has celebrated its hundredth anniversary and it is significant of the activity of this organization that the celebration had to take place some six months earlier than the actual month of its foundation, November; for by next autumn there will be

num of guest conductors and then Siegmund von Hausegger became director. Two years previous to his coming the Musikhalle, the gift of a public-spirited citizen, was built, as a home for the Philharmonic concert, and now, under Hausegger, for the first time the orchestra has had a long unbroken series of brilliant seasons. They became cele-



THE HAMBURG PHILHARMONIC ORCHESTRA.

This photograph was taken for its founder, Julius Stockhausen, and presented to him on his wedding anniversary in 1865. The original is in the possession of the Philharmonic Orchestra in Hamburg.

neither the requisite time nor peace of mind for a festival. The festival program paid homage to all the conductors who have been in charge of the orchestra; to Hamburg's great son, Johannes Brahms, also a frequent guest of the society, and to Gustav Mahler, whose activities here during the nineties had such a lasting influence on Hamburg's musical life. Beethoven's fifth symphony (which was conducted by Karl Muck), was on the first program, in 1829.

A HIGH STANDARD

The founding of the society was one of the results of the widespread vocal cult which started up anew early in the

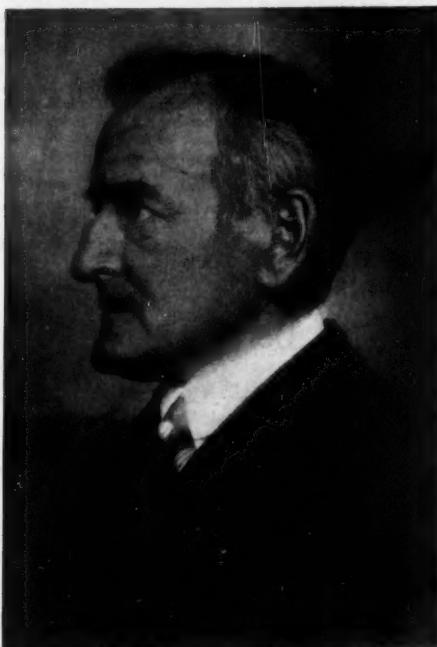
breated and their success was comparable to the concerts of other great cities including those conducted by Nikisch.

AN EDUCATED PUBLIC

When Hausegger finally left Hamburg for Munich the Philharmonic public had become accustomed to the intensive cultivation of all that was good and new in music, so Gerhard von Keussler, as the next conductor, was able to risk "problematic" programs. Under his leadership the Singakademie (for which Keussler had been engaged upon Barth's resignation) was reunited with the orchestra. But Keussler did not remain long and his departure was followed by another period of guest conductors lasting until 1922, when it closed with the engagement of Dr. Karl Muck.

NO TIME FOR FESTIVITIES

Eugen Papst was now engaged for the popular concerts, in place of José Eibenschiitz, who went away with Hausegger and this extremely energetic worker undertook, together with Muck, the celebration of the orchestra's centenary. A glance at the inordinate activities of this body of players will account for the necessity of holding their celebration now instead of at the proper time. Aside from the main concerts under Muck and the popular and choral concerts under Papst, the orchestra also takes part in folk and pupils' concerts, plays under guest conductors (Gustav Brecher has a series of concerts in Altona, a large suburb of Hamburg) and in choral concerts under Alfred Sittard



A RECENT PICTURE OF DR. KARL MUCK, at present conductor of the Hamburg Philharmonic Orchestra.

nineteenth century. In 1818, Friedrich Wilhelm Grund was one of the advocates for the Singakademie and in 1828 he inaugurated a series of orchestral concerts, which he conducted until 1863, always keeping a high standard of musical values. The fact that his successor, Julius Stockhausen, stimulated a greater degree of interest among his players and listeners was partly due to the fascinating personality of this great singer and to the enthusiasm newly kindled through the activity of Robert Schumann. Stockhausen devoted three years to conducting and then resumed his career as a singer, turning over the orchestra to Julius von Bernuth.

FIRST POPULAR CONCERTS

During Bernuth's regime important changes took place: the concert hall, which was much too cramped, was enlarged; the first so-called "popular concerts" were started under that great Wagner enthusiast, Julius Laube, and the visits of the Berlin Philharmonic Orchestra, then under the direction of Hans von Bülow, began. These last came to be a grave financial menace to the Hamburg Orchestra.

Not until Bernuth's successor, Barth, became conductor, was this financial insecurity removed by the founding of the Hamburg Society of the Friends of Music in 1896—in 1925 it changed its name to Philharmonic Society. This organization guaranteed the existence of the orchestra (the state now also contributes a subsidy), while the popular concerts, conducted from 1908 by José Eibenschiitz, broadened the foundation of financial security.

A NEW HALL

Barth, whose chief strength lay in vocal music, and who remained conductor of the Singakademie until 1918, was succeeded as leader of the orchestra in 1904 by Max Fiedler. When the latter went to Boston there was a short interreg-

and Julius Spengel, besides which societies and small choruses often avail themselves of its services. They have little time for such luxuries as celebrations. This one was so special, however, that by holding it now they managed to arrange for a three-day festival.

A NEW KARL MUCK SCHOLARSHIP

The first concert was devoted to Brahms and included the Tragö Overture, the Alto Rhapsody, sung by Sigrid Onegin, and the first symphony. The second was an all-Beethoven program, comprising the Leonore Overture, the violin concerto played by Fritz Kreisler, and the Eroica symphony. Mahler's eighth symphony occupied the last concert.

Special honors were showered on Dr. Muck; Dr. Karl Petersen, the mayor of Hamburg, handed him a laurel wreath bound with the colors of Hamburg; he was decorated in the City Hall with the new Brahms medal, as a special distinction, and a Karl Muck scholarship was founded, to which the city contributed the sum of twenty thousand marks.

E. W.M.

Mildred Dilling Closes Season

Mildred Dilling, harpist, closed her American season by broadcasting from WJZ for the White Rock Hour on June 1, and on June 2 she gave a recital at the Gunnery School, Washington, Conn. On June 8 she sailed on the Caronia for England with the Emory University (Ga.) Glee Club, with which she will give a joint recital at Aeolian Hall, London, on June 29. Miss Dilling will also give a recital with Carrie Bridewell at the same hall in London on June 21. She was scheduled to broadcast from London for BBC on June 19, and is scheduled to appear as soloist with the symphony orchestra in Glasgow, Scotland, on June 24, the next day giving a recital at the home of Lady Thomas Beecham in London. Miss Dilling will go to Paris on June 31.

Before closing her New York studios for the summer, Miss Dilling presented some of her pupils in a recital. She will resume teaching here about October 1.

Dean-Phillips Competition Award Delayed

In the Dean-Phillips competition in sacred songs, which closed June 1, two hundred and ninety-three compositions were submitted. Twenty-eight states are represented in the list of composers, as well as three Canadian provinces and three European countries.

Owing to the tremendous amount of work involved in the careful examination of the manuscripts submitted, it is probable that the final decision of the judges will not be ready before August 1.

First of Hughes' Summer Class Recitals

The first of the series of recitals during Edwin Hughes' summer master class for pianists takes place on July 5. Lois Spencer and Clay Coss will give the program, which consists of the Rubinstein concerto in D minor, the Beethoven concerto in C minor and solo numbers by Rachmaninoff, Debussy, Chopin, Strauss-Schutt and Liszt. The other young artists who will perform at this series of recitals include Anca Seidlova, Alton Jones, Marvin Green and Jack Lloyd Crouch. The final recital will be a program of two-piano compositions played by Mr. and Mrs. Hughes.

Sigmund Spaeth Talks About

the Community Concert Service

"What has become of the new Community Concert organization that was so widely discussed a few months ago?" This question has been asked several times of late in the offices of the MUSICAL COURIER.

The best way to get the right answer to it seemed to be by dispatching an interviewer to call on Dr. Sigmund Spaeth, managing director of Community Concerts, whose office also happens to be conveniently located in the Steinway building.

The genial propagandist of good music was fortunately at his desk, an increasingly rare occurrence nowadays, for his exacting work keeps him almost constantly outside of New York. He was entirely willing to answer questions, after an apologetic explanation that "we have been so busy doing things that there has really been no time to talk."

It seems that the new organization, backed by nine of the leading managerial bureaus, is already an assured and unqualified success. Twelve actual campaigns have been held recently, for the formation of local concert associations, with surprisingly good results. With a minimum of 500 members, the average has been well beyond that figure, and the concert courses thus secured by the communities have surprised even the most optimistic.

"We have proceeded slowly," says Dr. Spaeth, "without trying to do too much at a time. For the first few weeks I worked alone, gradually discovering the difficulties and the problems that were likely to be general, and formulating the most effective system for their solution. Each community, of course, has a certain individuality, and each has its own peculiar needs. But there are certain matters which inevitably come up, and these eventually can be systematized, so as to leave time for concentration upon unexpected details."

"In addition to the twelve campaigns already completed, an even greater number is scheduled definitely for the early fall, and the indications at present are that between thirty and fifty communities recently barren of good music will enjoy splendid concert courses during the coming season.

"The strength of the new organization lies in the practically unlimited number of great artists available through the co-operation of such managements as Wolfsohn, Judson, Evans and Salter, the Metropolitan Musical Bureau, Charlton, Haensel and Jones, Daniel Mayer, Fortune Gallo and Bogue-Laberge. There is nothing particularly new about the idea of creating an audience in advance. It has been tried many times in some form or other, and its weakness has always been the difficulty of supplying the exact artists desired by the public. Anyone can go into a community and make exaggerated promises, on the strength of which a number of people will subscribe to an imaginary course, which, when it comes to a show-down, falls far short of expectations. There has been too much of that in the purely speculative experiments of some self-appointed managers. The beauty of the newly organized Community Concerts

lies in the fact that every course actually exceeds expectations, and will continue to do so as the local associations grow. Right now there are people in the communities already organized who are kicking themselves all over the place because they failed to take advantage of their opportunity. They did not realize what wonderful artists the Community Concert Plan would bring to them, and you can be sure that they will be first on the waiting list for next year."

"Take Watertown, New York, as an example," continued Dr. Spaeth, warming to his subject with enthusiasm. "There is a community of about 32,000, whose logical concert audience is 320, on the basis of the one per cent of established music-lovers that rules throughout the country. (And this percentage does not exclude even New York City.)"

"The Monday Morning Musicales had been striving gallantly for years to bring the best music to this town, always at a loss, and with a terrific expenditure of energy by a few loyal women and men. They decided to sponsor a community association, with the co-operation of the local service clubs and other organizations.

"One day's visit to Watertown resulted in the formation of this association, with J. R. Sexsmith, formerly state chairman of music for Kiwanis, as president, and Mrs. Edith Rogers, president of the Monday Morning Musicales, as vice-president. A membership campaign was held a little later, with twenty-five teams of ten members each rounding up the potential subscribers. During the week of the campaign, the local committee arranged for me to address as many as five or six audiences a day, including all gatherings that could possibly be interested, with two appearances at the biggest movie theater.

"The total membership for Watertown eventually came close to 1,000, at five dollars per member, which meant over three times as many people as would ordinarily have formed a full-sized local audience. As a result, Watertown has now selected a course of five concerts, as follows: They will start with Lawrence Tibbett, in November. Then they will have a program of violin music and old songs, by Sylvia Lent and myself. The London String Quartet will follow in January, and in February there will be a joint recital for piano and organ, by Mischa Levitzki and Charles Courboin. The course will close with the English Singers in March. That is the biggest five dollars' worth of music that has ever been offered in a community of that size, without underwriting, guarantees or deficits."

Dr. Spaeth points with pardonable pride to his last letters from the Watertown committee, in which the following paragraphs are blue-pencilled: "The Community Concert Plan is a distinct success in Watertown and I feel sure that other communities will like the idea equally well. It is the (Continued on page 33)

THE PARENT'S PART IN THE CHILD'S MUSIC STUDY

From a Lecture Delivered by L. Leslie Loth

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IN the field of educational and cultural endeavor at the present time there is probably no subject engaging the attention of people the world over more than music.

It would be difficult to find anything contributing more pleasure and satisfaction to our emotional lives than music. Can we imagine what the world would be like were it suddenly bereft of all power to create and listen to beautiful music?

Scarcely a home in the land but contains a piano, phonograph, or other musical instrument, or radio, providing music for eager listeners.

The role music plays in church and religious services, military campaigns, and all ceremonial functions is too well known to need mentioning here.

The importance of music study in general education has been emphasized by Dr. Charles W. Eliot, President Emeritus of Harvard. Dr. Eliot, in a series of tests for determining the capacities of various students for acquiring knowledge, made the discovery that those students who were studying music showed the greatest progress in their other studies. Dr. Eliot then made this statement—to use his exact words: "Music is the best mind trainer on the list."

This significant remark clearly establishes the desirability of giving our thought and effort to the means of providing good music. Those of us who realize its importance are anxious to know more about music and have our children brought up with a love for it, and to be able to perform upon some instrument. We wish to hear as much as possible about everything pertaining to music that will enhance our pleasure in it, and make it more understandable to us.

A prominent music teacher stated recently that 94 per cent. of all piano students never reach third grade. This means, of course, third grade in music, not in public school work.

What are some of the reasons for this appalling mortality among piano students? I shall endeavor to point out a few of them, and to offer some constructive thought which will help to throw some light on the situation.

To begin with, it is most important for the parent to realize the necessity of a good, solid musical foundation if he expects his child to pass beyond the 94 per cent. who never reach third grade.

Now it is the parent who is to decide on the child's future welfare, musical and otherwise, and on the parent rests the responsibility of selecting the course of study the child is to pursue. It will be seen, therefore, that it is necessary for the parent to be able to exercise judgment if he is to place his child successfully with the right kind of teacher and feel assured that his child is progressing properly.

This means that the parent should be brought to know how to proceed at the beginning of the child's music study, what to do after the lessons have started, what is to be expected of the child, the parent's part, in order to be able to direct the undertaking to the desired end. He should inform himself as to the teacher's plans and purposes, keeping himself alive to each condition that arises. In short, the parent should go through the process of learning with the child. In addition to the assistance he will render, the parent will in this manner absorb much that will be of inestimable value to himself.

Now and then one finds a parent who is sufficiently interested in his child's studies to be present at the music lessons. This is a very good plan and one that ought to be followed oftener than it is. The cooperation thus afforded the teacher will go far to facilitate a solution of the child's problems. Few conscientious teachers have any objection to the parent's being present at the lesson; in fact they rather welcome it. This does not mean that the parent is to exercise any authority at the lesson. He should be there to observe the teacher's work, to be a silent listener, to absorb as much as possible whatever will be of value to him when it comes to helping the child in its practising at home. Any feeling of domination or impatience on the part of the parent experienced by the teacher or pupil will tend to embarrass the teacher and pupil and so cramp them that more harm than good may be done. But with intelligent, serviceable cooperation the spirit of working together will be established and the teacher will be assisted materially. Better results are bound to ensue than when the whole problem is left to the teacher alone. Not the least advantage of this arrangement is that the parent receives much valuable information and instruction at the lessons without having to pay extra for it.

As an illustration of the necessity of this interest and understanding on part of the parent let us consider a condition arising in the early phases of the average child's music study.

Most parents look too soon for results in their child's musical progress. They expect more in the way of accomplishment after a comparatively short period of study than it is reasonable to expect. When the child is ill we usually anticipate quick results from the doctor's treatment, and we expect the lawyer to handle our legal matters with dispatch, but we are yet quite satisfied to have our children attend public school several years before we hope to see any very pronounced growth. We do not expect them, after spending one year in school, to be able to cope with third or fourth year work. And yet this is precisely what many parents look for when their children begin to study music.

The development that takes place in the mind of the child is as the unfolding of a tender and sensitive plant. Many years of cultivation are necessary before the flower will blossom and bear fruit. For a considerable time germination takes place in the seed, the tender shoots appear, the bud is developed and eventually the flower springs forth as a wonderful and beautiful work of creation. But the process is one that follows nature's laws and nature will not be forced. She can be stimulated through selection and cultivation to give quicker and better results, but to change the natural process of growth is beyond human power.

This process of growth is the same in the acquiring of knowledge as it is in the development of the flower. Time and effort will produce results in music study as in flower culture, when intelligently applied, and the outcome in each case will be in keeping with the quality of the efforts put forth.

Many teachers give their pupils work beyond their years because they feel that the parents will be disappointed and discontinue the lessons if the results shown are not impressive almost at the outset. So the teacher, unless he is very conscientious, may be led to deceive the over-expectant parent in order to retain his pupils.

Because Mrs. Brown's little girl has taken music lessons one year and is studying third grade music Mrs. Jones wants her little girl to do likewise. Mrs. Jones usually has very little understanding of music—generally no more than Mrs. Brown—and whether Mrs. Brown's little girl's work is poorly done—a house built on a sand foundation—or is properly done—a house built on rock—is apparent to neither Mrs. Brown nor Mrs. Jones. It is entirely a matter of chance with both of them.

Now it is at least 99 per cent certain that Mrs. Brown's little girl is performing her third grade music, after one year of study, about as well as she could master third grade public school work after one year of schooling. This may not be true in the case of a very pronounced talent. But that would be the exception, not the rule. We are dealing now with the general run of pupils.

Let us, therefore, remember that it is not wise to look for results before they should normally be forthcoming. After securing a teacher in whom we have confidence, let us sit back and give the flower a chance to grow. If patience is necessary remember that the natural process of growth cannot be hastened with impunity. If the teacher tries to hurry matters he does so at the risk of spoiling good material. It is beyond his power to do more than direct and inspire and if he does this intelligently, whatever latent possibilities are present will be made to bear fruit.

Another important point. If we take a well taught pupil and a poorly taught one and at the end of three years of study have them pass an examination on a third grade piece, there is likely to be a great deal of difference between the two pupils in the quality of their performance. And yet there are a great many parents, and others besides, who are not able to detect this difference in quality. This is not surprising. How may an individual hope to be able to pass expert judgment on a subject with which he is not familiar? Poorly played third grade music will sound quite satisfying to the uninformed listener, but will this not be because he does not possess enough power of discrimination to distinguish between good and bad quality? We are all children of fate in this respect. In matters wherein we have little or no discernment we are constantly being fooled on all sides. We hear some one speak French; it seems to be good French and sounds perfectly well to us. But a person born and raised in France and, therefore, at home in the language, might be astonished at what we think is French.

If Mrs. Brown knew the difference between good and bad music she would be able to see that her little girl was not being properly taught—was having her musical house built upon a sand foundation—or, if Mrs. Jones were better informed she could perceive the defects in the playing

of Mrs. Brown's little girl and could advise Mrs. Brown accordingly, and seek a better teacher for her own child.

There are some people who will even argue that since most people do not know the difference between good and bad music anyway there is not much use in going to the expense and trouble of acquiring a solid foundation for a musical education. Publishers will sometimes issue cheap poorly constructed music because they know it has a better chance for sale than good music, well written. I have known of actual cases of this. An authority on movie matters stated recently that the pictures shown on the screens these days are, on the average, suitable for the mentality of a ten year old child.

Now from the standpoint of what is good and proper in music we surely do not want to hitch our wagon to such a star. Even if we are not able to discriminate between what is right and wrong in music, do we not wish our child to become a properly trained, cultured musician?

If we do wish him to become so we should endeavor to be as much as possible at one with him in his studies and to keep up with him in his progress. This is no easy task.

The children of the present day are receiving more scientific training in their public school work than most of us did in ours. Who among you enjoyed such a course of study as embraced psychology, political economy, hygiene, a wider scope of languages, manual training, sewing, cooking, to mention only a few subjects some of which a few years ago were taught as higher education? Such subjects were certainly not included in our general courses as they are today. They, and others like them, were more likely taught at finishing schools or colleges. And how many of you attended school in a modern, scientifically equipped building such as is provided for the children of the present day?

All of this makes it advisable for us to study with the children if we want to help them in their work. How can we properly guide them if we do not? You may say that it is the office of the teacher to furnish expert guidance. Of course it is, but I am speaking from the standpoint of the parent who is ambitious for his child's progress and wants to take an active part in it and, therefore, devotes a part of his time and efforts to it.

Our sphere of activity in assisting the child is in the work done at home. For it is the work accomplished at home that counts. The teacher cannot do it all. If we are able to furnish the stimulus of help in the home work we can achieve results not easily obtainable in other ways. The ability intelligently to direct the child's progress, instead of leaving this important office to others, can have a positive determining influence on the child's whole future career.

All of this may sound as if reasoned from the standpoint of what would be ideal. Many of us are so situated that it is very difficult to give much time to the child's home work. To this can be said that whatever little time we can give will be better than no time at all.

In these days of progress and development when every

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Albert Coates a Chicago Booster.

By Rene Devries

On a bright, sunny June day, there came into the Chicago office of the MUSICAL COURIER Albert Coates, internationally known conductor, with Henri Pontbriand, dramatic tenor;



ALBERT COATES

Cara Verson, American pianist, and Frank Waller, American conductor.

Being ushered into our sanctuary, Coates rushed to the window and ejaculated, "What a view! How Chicago has

changed since I was here last! Let me tell you that Grant Park and that lake is a sight to behold. My father-in-law is right, however, in saying that the American windows are all wrong. You have to go to the window to get a full view, as the window-sill is too high." Then standing at the window, Coates raved on about the beauties of Chicago, and though we were most happy to find the English conductor such a booster for the Windy City, we would have liked to interview him, but did not find him in a communicative mood.

Turning to Henri Pontbriand, a staunch friend of the conductor, and to Frank Waller, another great admirer of Coates, we asked many questions, some of which they were unable to answer, and they had to disturb Coates in his contemplation of Lake Michigan, Grant Park, Michigan Avenue, the new peninsula, the Buckingham Fountain, the Yacht Club and even the train sheds.

"Coates is on his way to San Francisco from where he goes to Los Angeles to direct a series of symphony concerts at Hollywood Bowl. Later in the summer he will also conduct a series at the Stadium in New York. In San Francisco four concerts will be given under his direction and at Hollywood Bowl he will conduct eight concerts with varied and most interesting programs. Among the numbers to be presented will be Vaughan Williams' London Symphony, the March and Scherzo from Prokofieff's Love of Three Oranges and Respighi's La Boutique Fantasque."

"Oh," said Frank Waller, "do you know that Coates' opera Samuel Pepys, has just been published by the Oxford University Press?"

"Is that right, Mr. Coates?"

"Yes indeed, and that opera, which may be classified as a comedy-classic, will be performed this coming season by the Munich Opera."

"You may also be interested to know," added Coates, "that coming over on the Homeric I orchestrated my Pickwick Scherzo, and that upon my return to my villa at Lake Maggiore I intend to complete my opera Asshurbanipal. That opera, by the way, will be in the same style as Richard Strauss' Electra and Salome."

We would have liked to ask Coates and his escorts other questions, but probably they knew that we closed the office at five o'clock, and as it was later than that they were as quick in leaving as they had been prompt in coming. We took time, however, to have Coates promise that he would come to see us again on his return from the coast and tell us how he reacted to California, a place new to him and which, he said, he was most happy to visit.

Shaking hands with us, the conductor relieved our anxiety by telling us that the reason he stood at the window so long was to get some "fresh air." As he expressed it, "I came direct to Chicago from the Homeric and have not as yet my 'land legs'—therefore, the desire for fresh air."

The Parent's Part in the Child's Music Study

(Continued from page 10)

branch of human activity is going forward in leaps and bounds it is imperative for us to apply ourselves if we are to keep abreast of the times. It is the law of life. To live is to learn. Progress and change. Onward and upward. For one generation to stand in exactly the same position as that which went before it would not only be folly but it would be impossible. A machine standing in one position tends to deteriorate. We must go either forward or backward. There is no standing still. Modern psychologists tell us that it is never too late to learn; one is never too old to change. We can, if we will, improve ourselves considerably if we take the trouble to advance ourselves along the lines the children are following.

There is the man who says "My father has always done so and so, his father before him always did so and so, therefore, so and so is good enough for me." Theodore Roosevelt is said to have taken delight in telling a story of a set-back he once received from a man of this type. At a great Republican rally over which Mr. Roosevelt presided, he stepped up to the front of the stage and said he would like to know if any Democrats were present. One lone gentleman arose. Mr. Roosevelt said, "Would you mind telling me, sir, just why you are a Democrat?" "Well," began the gentleman, "my father was a Democrat, his father before him was a Democrat, therefore I am a Democrat." "Now may I ask," returned Mr. Roosevelt, "what would you have been had your father and grandfather been pirates or smugglers or some other sort of criminal?" "Then," answered the gentleman without a moment's hesitation, "I should have been a Republican."

Such a man is afraid of being accused of changing his mind. Such a man hesitates boldly to reverse his opinion even when better knowledge is at hand. We must be willing to change our minds from day to day if we are to keep up with progress. The man who refuses to do so is an enemy to his own progress and to human advancement. The idea of crossing the ocean with steam power was once laughed at.

Returning now to the selecting of the music teacher by the parent who is uninformed as to how to proceed, I wish to point out a few of the mistakes the majority of parents make.

In public school matters the authorities take care of the selection of teachers and courses of study and the responsibility is taken out of the parent's hands. But since there is no one on hand to perform this service for us in deciding on a music teacher what do we usually do? We take the advice of Mrs. Brown, or Jones, or Smith in the selection of the teacher. This is especially true if the teacher in question happens to be cheap in price. The parent reasons that any teacher will be good enough for the child at the beginning, and that a better teacher can be engaged later on. The folly of this reasoning ought to be apparent at once. Nothing could be further from the truth than the idea that a cheap teacher will do for the beginning. We do not attempt to build a house upon sand. The foundational structure upon which the edifice is to be reared can be none too good at any price, and this is just as true of a musical career as it is of building a house. Nothing short of the best that can be obtained should be accepted in laying the foundation for a musical education.

Every capable teacher constantly has to deal with pupils who have been so badly taught that most of the teacher's preliminary work has to go toward cleaning away the wreckage of a bad beginning in order to raise a permanent, stable structure.

And oftentimes when this reconstruction work is being done the parent will think that his child is being put back and will discontinue the lessons. The teacher thus loses pupils in return for his conscientious efforts. Is this not discouraging to the teacher, who should be commended for his honesty rather than deprived of a chance to prove his superior calibre? I have known teachers producing poorer results than they were capable of, on account of conditions such as I have related.

These things are, in my opinion, some of the main reasons for the mediocre results shown in the work of the vast majority of pupils. Ninety-four per cent never reach the third grade in music. What an appalling condition, with all the money and effort spent on musical education today.

How, then, should we select a music teacher?

First, begin with the conviction that the best that can be obtained for the means at hand is to sought out, just as we should want the best doctor—not a quack—for our child's illness, or the best lawyer—not a shyster—to handle our legal affairs.

After connection has been established with a competent teacher the child should be taken to him for examination. Such an interview may cost something but the expense will be trivial when we consider the importance of the interview in relation to the child's study.

It may be that the teacher's fee for lessons will be somewhat more than the parent feels able to pay. To this can only be said that it is well worth while for the parent to make every effort in his power to give his child the advantages of a proper beginning. More often than not the sacrifice is more than repaid in the end in satisfaction and many times in money. The history of many notable careers is a record of some great sacrifice at the beginning.

Parents should realize that in music as in clothing and such, the cheap article is likely to prove the most expensive in the long run. A little more paid for a better teacher at the beginning may be the difference between a good and bad foundation. Considering the shorter number of years that will be necessary to accomplish satisfactory work it will be seen that eventually less actual cash has been given out and years of time have been saved. Above all the student will have gained a love for and an appreciation of music as well as ability as a performer.

And now a word about the child's practise at home outside of the music studio. After the proper kind of teaching is assured the most important phase of the pupil's work, and the determining factor in his future musical welfare, is the quality of the practise that goes on at home. The time spent in the studio at the lessons is short compared with the hours of practise at home, and the real development and growth take place in this home practise, not at the lesson.

In the studio the child receives guidance and inspiration,

MUSICAL COURIER

the association with an artistic personality and a touch of musical atmosphere. The application of the principles gone into, and the imbedding of them in the child's consciousness depend on the work done at home. The visit to the doctor does not cure the malady; it is the following of the prescribed course of treatment that promotes the recovery.

There can be no doubt that the greatest progress is shown by those pupils whose parents understand something about music and are thus able to help the child with the work at home. A great many parents are not willing to take the time to do this. My own mother sat at the piano with me two hours every day for several years when I was a youngster and, as I have related to many parents, my early musical foundation was largely due to this. Fortunately, also, my mother knew something about music.

Now a few words touching on one or two other aspects of the child's music study.

One of the greatest obstacles in the child's progress is what is known among teachers as the missed lesson evil. It seems that the flimsiest kind of excuse is sometimes enough to make the child or parent feel justified in missing a lesson. A circus parade, a slight indisposition, the feeling of not having practised enough, a movie party, too tired, excuses that would not be countenanced for a moment in public schools or colleges. The missing of lessons is very bad for the child because in the lesson hour directions are usually given for a whole week's work. Any parent would regard as a serious loss a whole week of non-attendance at school. There is, undoubtedly, the same set-back in the missing of a weekly music lesson. Surely the same regularity and discipline are necessary in music study as in public school work. Where they are lacking there is sure to be a demoralization of the dignity of study, a breaking down of the whole fabric of the musical structure. The child cannot progress properly if he does not have regular lessons and definite hours of practise. The teacher cannot do his best work when he is hampered by missed lessons; he sees his efforts going to little purpose and he notes the weakening of the respect and love for the music which should be inculcated in the pupil, a respect which can only be attained by a proper upholding of what music study demands. This is a circumstance which ought to be given more thought by parents than it usually is. The child should not be allowed to miss lessons for any reason less than one that would allow it to miss attendance at school.

When a child has been absent from school he returns immediately when able to. He does not stay at home a week and try to catch up in his studies before returning. Yet many parents feel that if a child has not practised enough during the week he ought to miss a lesson in order to have the lesson practised up for the following week. This is entirely wrong. Not having practised, the chances are that many things he learned at the last lesson will have become hazy to him and he will practise them more or less wrongly. It would be far better to attend the lesson, even if unprepared, and receive directions over again before restarting work. And at such lessons, where reiteration of the last lesson's subject matter is short work for the teacher other matters can be gone into which will be of practical help in the child's whole work. Subjects such as preliminary instruction in the rudiments of harmony, a scientific delineation of the use of the pedal, an explanation of the basic principles of fingering, and many other subjects which can never be as exhaustively gone into at the regular lessons. There is always enough that can be done at an extra lesson even when the parent thinks the lesson is unprepared.

Long periods between lessons are sure to lead the pupil into bad faults. A pupil cannot possibly absorb all that goes on at the lesson and he is sure to make some percentage of mistakes even in the days immediately following the lesson. And to be away from lessons for two weeks aggravates the liability of making mistakes. The periods between lessons should be as short as possible. The sooner the teacher can get at and correct mistakes that will inevitably arise in practise hours the better for the pupil. The longer errors are allowed to be practised the deeper will they take root and the harder will it be to eradicate them. Bad habits once formed are very difficult to correct. For this reason two lessons a week are better than one. Many vocal teachers require their pupils for some months to take a lesson every day and to do no practising at home whatever, for fear that they will practise incorrectly what was learned at the lesson. The practising is done literally under the teacher's eye. The voice is a very delicate instrument and the wrong use of it may ruin or impair the vocal organ forever. While there is much less danger of permanent injury resulting from incorrect practise on other instruments, it would be very well, nevertheless, if such accuracy were fostered in all instrumental study.

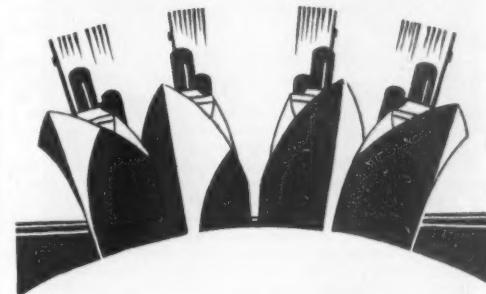
Furthermore, the stimulating effect of exercising a little moral force to get to the lesson, to keep right up to the musical mark, has an invigorating effect on the pupil and inspires the teacher to give of his very best in his efforts with the pupil.

I shall conclude with an illustration giving the importance of the home influence in the formation of a musical career. I have in my class at present two young girls of about sixteen years of age. Both have been with me about the same length of time, six or seven years. I cannot say that I regard one as having been more highly gifted than the other. Both have had the same kind of instruction. One of them has been raised in a home where every member of the family is a capable musician; each member is able to perform upon some instrument and all of them are enthusiastic in musical matters, giving much of their time and thought to music, overlooking the young girl's practice, seeing that she attends concerts, attending concerts themselves, and creating in the home an atmosphere of study and contemplation in music which is conducive to the highest conceptions of musical values. For a long time the mother attended the lessons, and does so frequently now, even though the daughter has long since passed the executive ability of the mother. There has been perfect co-operation between every member of the family and myself at all times. In short, no stone has been left unturned to cultivate a real flower in the garden of musical effort. And the result? This young lady has grown into an accomplished artist and is quite ready to play in public recitals such as are given in the concert halls of New York or any other city. Her extreme youth, however, from the mature artistic standpoint, has made it advisable to postpone her public career until she has attained more maturity of physical growth and until

(Continued on page 32)

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A few of the outstanding attractions are the Wagnerian Festival at Bayreuth, July 19; the Mozart and Wagnerian Festival which opens at Munich on July 26; the Carillon Concerts at Malines and Antwerp during August; the Three Choirs Festival at Hereford, England, in September and the Festival and Tarantella Dance of the Vergine di Piedigrotta in Naples, September 8.



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THE HARCUM TRIO



MISCHA MISCHAKOFF,
concertmaster of the Philadelphia
Orchestra. (Photo by Tornello)



EDITH HARCUM,
concert pianist and head of the Harcum
School at Bryn Mawr, Pa.
(Photo by Kubey-Rembrandt Studios)



WILLEM VAN DEN BURG,
solo cellist of the Philadelphia Orchestra.
(Photo by Murillo)

The Harcum Trio Recently Organized

Among the interesting attractions announced for next season is the Harcum Trio, recently organized for ensemble playing but as individual artists needing no introduction to the music world. It is composed of Mischa Mischakoff, concertmaster of the Philadelphia Orchestra; Willem Van den Burg, solo cellist of the Philadelphia Orchestra, and Edith Harcum, concert pianist of "rare appeal" and head of the Harcum School at Bryn Mawr, Pa., a unique school of international reputation.

Mrs. Harcum's talent was recognized from the beginning of her career. In Vienna, she was praised by Leschetizky, who accepted her as his pupil on first hearing, and by Philip, with whom she studied in Paris. Her playing reveals a deep understanding that unfailingly moves her listeners, producing for them a vivid tone picture.

Mr. Van den Burg, although comparatively new in this country, already has made an enviable place for himself. For two seasons he has appeared with the Philadelphia Orchestra. Last winter he gave a program in the Academy of Music Foyer, and according to critical comment he bore out the opinion of the patrons of the orchestra, that he "is one of the finest of the present day cellists."

Mischa Mischakoff, the third member of the trio, has been in America since 1923. In 1917 he served as concertmaster of the Petrograd Orchestra. The Moscow Grand Opera invited him to the concertmaster's desk for the season of 1920 and 1921, and later he held the same post with the Warsaw Philharmonic. He has made recital tours in Russia, Poland and Germany. Since coming to America he has

given several recitals at Town Hall and Carnegie Hall, New York, with his usual distinctive success. Recently he resigned his post as concertmaster of the New York Symphony Orchestra to accept the position of concertmaster of the Philadelphia Orchestra.

As all three of these artists are members of the music faculty at the Harcum School, there is widespread interest over their appearance next season among the music students, who come from all sections of the country. Their appearances in recitals also are being looked forward to with great interest by music lovers and the general public.

ACTIVITIES CONTINUE AT HARCUM SCHOOL

Commencement week at the Harcum School was brought to a close with the student recital, when the Assembly Hall was packed and the audience much impressed by the talent shown by the participants. The program included concertos by Beethoven, Mendelssohn and Schumann, played by Ellen Dannenbaum, Eleanor Clark and Sally Gibbs, with accompaniment by the String Quartet from the Philadelphia Orchestra. Each of these numbers was played with an understanding that would have done credit to a more mature artist. The technic was clear and the interpretation convincing. Another enjoyable piece was the two-piano number—the fantasia in C minor by Mozart, arranged by Grieg, played by Clarissa White with George Boyle at the second piano. Other selections, short but pleasing, were given by Rebekah Shope, Carolyn Huffard, Katherine Yow and Jean Harcum, followed by two vocal numbers by Mary Ellen Rheutan. Her voice combines a dramatic quality with a natural sweetness of tone, very pleasant to listen to. The final piece

was Rondo Brillante of Mendelssohn played by Fay McKenzie, also accompanied by the quartet from the Philadelphia Orchestra. Miss McKenzie, of Superior, Wis., formerly a pupil of Phillip in Paris, was awarded the Eleanor Foster Clark Music Prize for her excellent work during the year. Her playing was full of color and feeling, tempered by an artistic restraint possible only to those of real talent.

Lyman Almy Perkins Artist in Recital

PITTSBURGH, PA.—Caroline A. Bracey, soprano, artist-pupil of Lyman Almy Perkins, was presented in recital in the Auditorium of the Congress of Women's Club building on June 4. Assisting the young artist was Marianne Genet, American composer and prominent musician of Pittsburgh, who was at the piano for her song cycle, *First Love*, which was one of the features of the program. Mr. Perkins was accompanist for the remainder of the program.

Despite exceedingly inclement weather the auditorium was well filled, and Miss Bracey gave a fine account of herself and also displayed the results of painstaking and artistic work on the part of her mentor. She was equally at home in old Italian songs, French and German arias and German Lieder. The song cycle, *First Love*, gave her an opportunity for the display of the beauty of her high register and delicacy of tone. Her interpretation was altogether charming, and she received much applause at the conclusion of the four



Photo © Parry
CAROLINE BRACEY

numbers. The final group was made up of English songs, the program coming to a close with Mrs. Beach's *The Year's at the Spring*.

Miss Bracey was the recipient of beautiful floral offerings. She presented a lovely picture on the platform and shared honors with Miss Genet and Mr. Perkins in a gracious manner. The event was the opening of a series of four recitals by pupils from Mr. Perkins' studios, the final one of which is scheduled for the last week in June.

Beethoven Symphony Orchestra Announcement

An announcement from the Beethoven Symphony Orchestra, Georges Zaslawsky, conductor, states that \$50,000 have been appropriated to carry on an ambitious musical educational plan of wide scope. The plan includes the spreading of information throughout Greater New York and outlying towns and cities regarding orchestral music. During this summer arrangements are to be made for various series of lectures, lecture-recitals and the like, to be held in New York in the fall at women's clubs, commercial clubs, private and public schools, radio stations, factories, department stores, Y. M. C. A.'s, churches and universities. Out of town it is expected that Chambers of Commerce and civic authorities will cooperate on a formal basis in creating mass meetings and semi-official gatherings. It is understood that, under the terms of the appropriation, the service is to be awarded without charge to groups which apply for it. The size of the group and the degree of cooperation it extends to the Beethoven Bureau, will determine to a large extent the speaker assigned and the character of the program. Frequently small ensembles will illustrate the lectures, and on occasion distinguished soloists will appear. In addition to the lectures and recitals, the Bureau will issue literature adaptable for schools, labor groups and clubs. This literature will give in essence the information contained in the lectures.

Capital Conservatory of Music Dedicated

The dedication of the Conservatory of Music at Capital University, Columbus, Ohio, on June 12, was marked by the conferring of the Degree of Doctor of Music upon James Francis Cooke, president of the Theodore Presser Foundation and editor of *The Etude*; Prof. Frederick Melius Christiansen, director of the St. Olaf's Lutheran Choir, and Nikolai Sokoloff, director of the Cleveland Orchestra. The president of Capital University, Dr. Mees, was assisted in the conferring of the degrees by Dean Reuben Smith, of the College of Liberal Arts; Dean Frederick Mayer, of the Conservatory of Music, and Dr. Carl Ackermann, secretary of the faculty. The dedicatory address was delivered by Dr. Cooke.

A Degree for Clarence Cameron White

Clarence Cameron White, composer and violinist, received an honorary degree of Master of the Science of Music from Atlanta University recently. Mr. White is director of music at the West Virginia Collegiate Institute.

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Henry Clancy Fulfils Over Sixty Engagements in Concert, Oratorio and Radio

Summer Activities Include Heading the Vocal Department of the Bay View School of Music from July 15 to August 26

Following a busy season which totalled over sixty engagements in concert, oratorio and radio, Henry Clancy was looking forward with some anticipation toward a few weeks' vacation in the Berkshires. The few weeks, however, were



HENRY CLANCY

changed to a few days, and this month finds the popular tenor fulfilling a number of important engagements.

On June 1, the tenor appeared over radio station WGY, Schenectady, N. Y., this being his sixth engagement at this station since January. Following his appearance there, the Schenectady Union-Star wrote, "Clancy is one of the best tenors we have ever heard on the radio. He has been heard several times in the past six months and has found a place among the headliners of the air." June 17 found the tenor at Amherst College, where he sang "The First Walpurgis Night," Mendelssohn, and "The Brown Heather," Carl Busch. Fitchburg, Mass., will hear him on June 23 when he is the soloist at the State Normal School Alumni Reunion, and on June 26, when he will sing under the auspices of the Fitchburg Rotary Club. Again, on June 29, Mr. Clancy will be heard over the air at WGY, Schenectady, N. Y. He will also broadcast from this station July 13 and August 31. Two other summer appearances at this station have been declined because of the tenor's teaching activities, which take him to Bay View, Mich., from July 15 to August 26, to head the vocal department of the Bay View School of Music, directed by William Reddick, the well known New York composer and coach.

Mr. Clancy's appearances this season have taken him from North Carolina to Canada and have included festival engagements with such leading organizations as the Handel and Haydn Society, Boston, and the Centennial Choir, Ottawa, Can.

When asked if such a strenuous season, with little or no vacation, hadn't proven rather taxing on his strength and vitality, Mr. Clancy replied emphatically, "Not at all, I find sufficient relaxation and pleasure in my work to prevent it endangering my health, I enjoy the travelling, which brings me in contact with various sections of the country, which to me is both educational and interesting. As this is only

my third season of doing extensive concert singing, there is no doubt a certain novelty about the whole experience, the pleasure of which I trust will not soon disappear. Just by way of proving that strenuous activity is not necessarily detrimental to one's health, let me tell you that I haven't cancelled a single engagement since I began my career under Walter Anderson's management a few years ago."

Next season's engagements are already being booked for this busy tenor, and from present indications he will eclipse his enviable record of this and other years. At the present time he is also planning to devote a small portion of his next year's schedule to teaching and will perhaps accept a limited number of serious-minded and ambitious pupils whom he considers worthy and capable of professional advancement. Mr. Clancy is a teacher of experience, being especially prepared for this profession before giving serious thought to entering the concert field. He is a graduate of both a Teachers College and the New York University School of Education, thereby enjoying a background of training and experience which should prove of decided advantage to him and his pupils in this field.

Recital of Bowie Singers

Some of the artists and pupils from the Bowie Studio were heard recently in a recital at Engineering Auditorium by a large and enthusiastic audience. The singers, nine in all,



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had unusually beautiful and well trained voices and were warmly received.

The evening was particularly interesting as the program was varied. Operatic airs and songs were delightfully sung by Ena Berga, who was heard in recital at Town Hall last February, and also by Bertha Koslow, who has a fine dramatic voice. All types of voices were represented: beautiful flute-like coloratura, Ena Berga and Lillian Wilson; lovely lyric sopranos, Beatrice Corbett, Regina Federgreen, Clara Donohue, and Myra Fields; fine dramatic sopranos, Carolyn Chrisman and Bertha Koslow, and a luscious contralto, Olga Myshkin.

Songs were sung in five languages, from the ultra-modern French and German to simpler ones in Spanish, German and English. Lillian Wilson introduced a religious one, "Adore and Be Still," by Gounod, in her group, and Myra Fields sang some airs from light operas, and Clara Donohue, a simple, touching ballad that she wrote herself. Altogether it was a most interesting evening and showed a great deal of talent as well as lovely voices well handled.

Some of the songs very finely sung and deserving of special mention were: The Prologue of the Nightingale, Die Vogel Braunsfels, sung by Ena Berga; L'Hiver, Fevrier, by Carolyn Chrisman; Segreto, Tosti, by Beatrice Corbett; Vissi d'Arte, Puccini, by Bertha Koslow; Fetes Galantes, Hahn, by Olga Myshkin; A Granada, Alvarez, by Lillian Wilson; Maria Wiegenlied, Meger, by Regina Federgreen;

Slumber Song, Gretchaninoff, by Myra Fields; Like My Mother I Would Be, by Clara Donohue.

Mme. Marchesi's Singers Heard

Dorothy Canberra, Australian coloratura soprano, who has been studying in Paris with Mme. Blanche Marchesi, gave her first recital in the French capital on June 6, assisted by the flutist, G. Blanquet, from the opera, and the fine accompanist, M. Eugene Wagner. Her debut was an overwhelming success. She is the possessor of a coloratura soprano voice of beautiful quality, with lovely medium and low registers. The singer also revealed skill in the use of her voice and so aroused the enthusiasm of the audience that cries of "Hurrah for Australia" came from the gallery. A brilliant future is predicted for her.

Astra Desmond, British contralto, was chosen by Stravinsky for his performance in London of Oedipus Rex and also for his Paris concert. Although the parts allotted to the soloists do not give them the opportunity of being especially applauded as the music never stops, she was singled out by all the Paris papers. She has a splendid voice, attractive stage presence, and a musicianship that is excellent.

On June 23, Mme. Marchesi gave a musical, the first part of which was devoted to the presentation of the artist-pupils: Dorothy Canberra, Mrs. Scott de La Fontaine and Gladys Field. This was preceded by a concert by the advanced class. At the conclusion of the artist-pupils' singing, Mme. Marchesi gave her own recital, assisted by Lucien Schwartz, violinist, winner of the first prize of the Paris



MME. BLANCHE MARCHESI,
well known teacher of Paris and London, as seen by
John Singer Sargent.

Conservatoire. This being a Schubert year, her program comprised a number of that composer's works.

Today, June 28 Mme. Marchesi's pupils will be presented in a concert in London. On June 3 Mrs. de La Fontaine sang at the American Women's Club in Paris with success.

A.

Yolanda Mero Sails

Yolanda Mero, who sailed on the Mauretania on June 13, will spend her summer visiting England, France, Germany, and her native Hungary. She will take the cure at Carlsbad prior to her return to the United States, where a busy concert season awaits her.

Mme. Mero again will be heard this coming season in the performance of her Capriccio Ungarese. The Cleveland Orchestra presented the work last season, and it was later played by the New York Symphony, with Mme. Mero as soloist on both occasions.

Two recent engagements for Mme. Mero at educational institutions are those of Wilson College, Chambersburg, Pa., and of Hood College, Frederick, Md.

HARCUM TRIO-

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| Mischa Mischakoff, Violin Concertmaster Philadelphia Orchestra | Willem Van den Burg, Cellist Solo Cellist, Philadelphia Orchestra | Edith Harcum, Pianist Head of the Harcum School | Address: Harcum School Bryn Mawr, Pa. |
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Oliver Stewart, Home From Abroad, Found Many Interesting Things to Talk About

Mother's Illness Brings Him Back Sooner Than He Expected—Tells of His Travels and Successes in Europe—His Summer Plans

When Oliver Stewart arrived in New York on the SS. Roma on his way to his parents' home in New England he stopped at the MUSICAL COURIER offices for a few minutes. One found the tenor in the best of health and the most enthusiastic spirits. Just seeing Mr. Stewart one can



Pistner photo OLIVER STEWART

imagine that all his life he has been a favorite wherever he has been. There is a cordiality and affability of nature among his characteristics which immediately ingratiate him the minute one sees him. This buoyancy finds the best channel for expression when the tenor speaks of his great interest—his art.

HIS ACTIVITIES IN EUROPE

It was only natural that his talk should center around his travels and successes abroad, although his chief object in going to Europe was for study. He was in Milan for six months studying with Edoardo Garbin. In the Italian operas he coached with Maestro Cadore and for three months he studied the French roles with Richard Barthélémy in Monte Carlo and Paris. These roles include Manon, Carmen, Faust, Romeo and Juliet, Rigoletto, Traviata, Bohème, Butterfly and Turandot. A further enlargement of

his repertory was obtained in Dresden where he studied German and added the role of Lohengrin and many songs to his already long list of available music. As Mr. Stewart's voice had been excellently placed, it was more on the dramatic side of his art that he concentrated at this time. The result was that he had his operatic debut scheduled in Brescia for *Butterfly*; however, a cablegram stating that his mother was ill, changed all his plans. Naturally he hopes to return to Europe in the fall, where, because of his associations, he will be able to resume his activities just about where he was obliged to leave off.

RIVIERA CONCERTS

It would seem that no spot could be more conducive to beautiful singing than the Riviera, according to Mr. Stewart. The climate, the environment of country and luxury, the atmosphere of romanticism, seem to be made for this, and it was Mr. Stewart's good luck to have a series of concerts in just this location. San Remo, Monte Carlo, Cannes and Nice were among the spots he touched, and Vienna and Venice were among other delightful musical places where he was heard.

IDEAL LIVING CONDITIONS

Another feature of good luck for the tenor was in his being able to live at the home of the impresario, Gasparino, where he was obliged to speak Italian, as no other language was spoken, and which was the means of helping Mr. Stewart in obtaining the beautiful accent one is conscious of even in his pronunciation of names. Romance seems to hover about this gentleman, for he relates that this was the home at which Caruso stopped when he was in Milan, and that he slept in the very bed where little Gloria was born.

CONCERTS EN ROUTE HOME

On his way to Naples Mr. Stewart stopped in beautiful Florence, for which his enthusiasm made him even more loquacious. There he sang at the home of the noted baritone and his friend, Mario Ancona. Then farther south, in Rome, he had two notable appearances at the home of Mrs. Edward Baker and at the Palazzo Orsini, which is the home of Mr. and Mrs. Nelson Henry Grey, at which the United States Consul and Mrs. Dominican were among the many notable guests. He sang the arias from *Turandot*, *Manon*, *Bohème*, *Tosca* and *Roi d'Ys*, and songs by Strauss, Barthélémy, Tirindelli and Toselli. Before this trip Mr. Stewart also had the pleasure of singing at Malnate, in joint operatic recital at Villa Propria with Raymond Loder, where he joined the baritone in duets from *Bohème*, *Forza del Destino* and *Butterfly*. On board the Roma a joint concert was given by Mr. Stewart and Lazzari of the Chicago Opera. Besides solos the artists sang the duet from *La Forza del Destino*. Two days later he sang at the Captain's dinner.

HIS SUMMER PLANS

Mr. Stewart is one of those indefatigable persons who make hay while the sun shines, and no time is wasted on his hands. Though he had to come home sooner than he had anticipated he already has his plans made as to how he will spend the summer months. He will be at the new summer home of his parents, "Bide A Wee," in Massachusetts, but he will concertize through New England, his home thus being quite a central location. A recital at Williams College is already scheduled, with one in Harrison, Me., to follow. A series of concerts at Round Lake is

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another event which pleases the tenor immensely, and he will also be heard over the Boston radio station WBZ. To judge how many Americans feel about Mr. Stewart's art can be gained from a statement in the Sun which appeared after the tenor gave his New York concert before going to Europe: "When a good new tenor makes his appearance," says the writer, "in a field notable for scarcity of his kind, a red mark must be affixed to his name in the list of the season's singers. Mr. Stewart made a favorable impression. His voice is a very serviceable one and he has learned how to do many desirable things with it in interpreting songs. There was cause for praise in Mr. Stewart's singing of his more difficult numbers, and he is a singer who will find a place of usefulness for his art in his field." These lines the writer read hastily, unobserved by Mr. Stewart, for, as he very genuinely stated, "I am not very expert when I realize that someone is concentrating on my good points." And he smiled—the same sort of smile as one has become accustomed to from his photographs.

William Berwald—Prize Winner

As was announced last week, the program at the Capitol Theater opened with the Symphonic Prelude for Organ and Orchestra by Dr. William Berwald, winner of the \$1,000 prize awarded by the National Association of Organists through the generosity of the Estey Organ Company. It was played by J. M. Coopersmith, under the direction of David Mendoza, and since the composition is of such importance that it is sure to arouse wide interest, so much as to Dr. Berwald's career may be welcome to MUSICAL COURIER readers.

Dr. Berwald's name is already widely known as a result of his many successful compositions, and also by reason of the large number of pupils who have had the benefit of his guidance in piano and theory at Syracuse University since 1892, when he came to this country and took that position.

He was born in 1864 in Schwerin-Mecklenburg. He studied counterpoint and composition with Rheinberger at the Munich Academy. Before coming to America he con-



N. A. OF ORGANISTS PRESENTS \$1,000 TO BERWALD AT CAPITOL THEATER.

Left to right: David Mendoza, Joseph G. Estey, Dr. William Berwald, Mrs. Berwald, Reginald L. McAll and Dr. William Ast. The picture was taken in Major Bowes' office at the Capitol Theater on the occasion of the awarding of the \$1,000 prize offered by the Estey Organ Company for a composition for organ and orchestra.

ducted the Philharmonic Society in Libau, Russia, for several years. His compositions include a quintet for piano and strings, which won a prize from the Philadelphia Manuscript Society; a sonata for violin and piano; several works for orchestras; a number of cantatas; more than two hundred anthems, songs and piano pieces. Dr. Berwald won his degree of Doctor of Music in 1912, and was awarded the Clemson gold medal by the American Guild of Organists. Several of his symphonic works have been played by the leading orchestras of America and Europe. He was once awarded a prize for a symphonic work, which, however, was withdrawn because the work had been performed, which was contrary to the conditions of the award.

Dr. Berwald's Symphonic Prelude for Organ and Orchestra, which has just won him the Estey prize and is being played at the Capitol Theater, is a work of extended length, based upon vigorous and trenchant thematic material which is extensively developed in a manner that is at once scholarly and inspirational. The organ and the orchestra have about equal importance, and the organ is not treated as a solo instrument with a mere accompaniment by the orchestra. The effect of the whole is one of brilliant emotionalism, and at every performance the work arouses Capitol Theater audiences to intense interest and enthusiastic applause. Dr. Berwald is to be congratulated not only upon having won the prize, but also upon having created a work which is sure to live.

Margaret E. MacConachie in New York

Margaret E. MacConachie, head of the Margaret E. MacConachie Studios of Music in Brownsville, Tex., was a visitor in New York last week, the trip from the South having been made in order to visit some of her pupils. Beginning the middle of July and continuing through August, Miss MacConachie states that summer classes in voice and piano will be held at the Brownsville School and that the regular fall and winter term will open on September 10.

J. H. DUVAL

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Recent Publications

(White-Smith Music Publishing Company, Boston)

The Belle of Havana, a Dramatic Operetta by Charles Wakefield Cadman.—This is a school operetta similar to others that Cadman has been writing of late. The music is extremely simple and melodious and should be done with ease. It is a full length work, the piano score filling 188 pages. The story is patriotic and ends with a glorious chorus about Cuba's freedom. There is a spoken dialogue between the vocal numbers. The book is by George Murray Brown, based on story and lyrics by Avery Holmes Hasser. The musical numbers, including choruses, solos, dances, and so on, are twenty in number and are of a light, popular type. The overture is of the usual sort that goes with works of this kind, being a potpourri of the tunes in the operetta, the tunes being marked so that there shall be no mistake about their recognition—Laughing Song, What Joy Is Mine Believe Me Not, Tambourine Dance, and Cuban Song of Freedom.

Cadman's idiom in this operetta is so much like the distinguished manner of Arthur Sullivan that it seems a pity that he does not write a work of this sort for Broadway. It might prove a welcome relief from the eternal jazz.

(J. Fischer & Bro., New York)

Oh, Sleep, Why Dost Thou Leave Me? (Handel), edited by Percy Rector Stephens, arranged by Alexander Pero.—Mr. Stephens aims, with the cooperation of the publishers, to supply an authoritative edition of Handel works of educational value and practical utility, which, while maintaining fidelity to the simplicity of the composer's style, will at the same time incorporate general modifications.

This aria is published not only in sheet music form, but in miniature as well. It is from the Handel opera, *Semele*, composed in 1743. Mr. Stephens says in an editorial note that in view of the fact that the classical pitch which obtained in Handel's time was about half a tone lower than that now in use, he has transposed the music downwards a semi-tone so as to make the pitch actually the same as Handel intended. A new piano accompaniment has been arranged from the thorough bass by Mr. Pero. It is broad and sonorous and offers excellent support to the voice.

Such new editions of classic works should increase their popularity.

(M. Witmark & Sons, New York)

The Wondrous Story, a Two-Part Cantata for Christmas, The Song of Man, Chorus with Optional Solos, by Richard Kountz.—The second of these was sung for the first time at The Founders' Breakfast of The Music Supervisors' National Conference in Chicago last April by one hundred and twenty-five music supervisors, under the direction of Dr. Will Earhart. The solo was sung by William Breach and the accompaniment played by George Gartlan. This chorus was chosen by a committee which included, among others, Dr. Earhart, Frances Clark and Paul J. Weaver. It was a pronounced success and is being published also for male voices and treble voices so as to make it available for use in the schools, where it will undoubtedly find a ready welcome, for it is a big, broad, and beautiful work.

The Wondrous Story is also being arranged for three-part and four-part choruses. It is a work of moderate length, containing six short anthems, each of which might very well be used separately, although they are far more effective when used together as a cantata.

Beethoven Symphony Orchestra Announcements

The Beethoven Symphony Orchestra announces that they will consider a few first rank artists for the remaining chairs in the organization. Practically ninety per cent of the personnel is complete and includes members of the former New York Symphony Society, Philharmonic Orchestra, Philadelphia Orchestra, Boston Symphony and other Eastern organizations. Before granting an audition to any player, the candidate must submit proof of not less than three years' experience with a major symphony orchestra in the United States or a foreign country, under a conductor of known ability.

Three American artists will appear as soloists with the orchestra during the coming season and will be selected through competition. Therefore, singers, violinists and pianists throughout the United States are invited to enter the contest, which will close about November 15 in New York at a concert in which the best contestants from the major cities will appear before the committee of judges. The three who are named the best will then be chosen for subsequent soloists in concerts with the orchestra. A judges' committee is being formed in New York, Boston, Chicago, Philadelphia, Los Angeles, Denver, Minneapolis, Seattle and Cincinnati. It is understood that individual contests will be held in each of these cities and that the winning violinist, vocalist and pianist will be honored as the winner of his region. These several regional winners will be brought to New York for the Carnegie Hall concert.

The Beethoven Symphony announcement states that after

the winners have been named, the orchestra will offer to the successful candidates the privilege of concert, radio and other engagements. The announcement also declares that in judging the winner only one quality will be taken into consideration, the true musicianship of the artist and his natural endowments.

Cincinnati Conservatory of Music Awards Degrees

The sixty-first commencement exercises of the Cincinnati Conservatory of Music were held on June 14 at the Conservatory concert hall. The commencement processional, with a fanfare of trumpets, marched from the rear of the Conservatory auditorium to the stage, with Bertha Baur, director of the Conservatory, and Dean Frederic Shaler Evans leading. Seated on the stage were John Alden Carpenter, Carl Hugo Grimm and Lowell Mason Tilson, on whom honorary degrees were conferred; also Dr. Edgar Stillman Kelley, Rabbi Heller, who made an address; Harry K. Eversull, who pronounced the invocation and benediction; Dr. Louis A. Pechstein, Dr. Philip Ogden, Dr. Beverly Bond, all of the University of Cincinnati; Dr. Franklin Marshall, president of Glendale College; the Rev. Frank Nelson, of Christ Church; Dr. Brockman, of St. Xavier College; John A. Hoffman, Peter Froelich, Burnet C. Tuttle and Dean Inez B. Day, of the Conservatory; Mrs. Wolgemuth and Mme. Eugenie Sealey.

After a short program of piano selections by Mme. Karin Dayas and an address by Rabbi Heller, Miss Baur conferred the degrees, diplomas and certificates upon the seventy-seven candidates presented by Dean Evans. Dr. Kelley presented the candidates for the three honorary degrees—Doctor of Music for John Alden Carpenter, Master of Music for Carl Hugo Grimm, and Master of Pedagogy for Lowell Mason Tilson, director of music in the Indiana State Normal Schools.

Degrees of Bachelor of Music were conferred upon Ethel M. Adkins, Leonore Mary Cowher, Margaret J. Johnston, Ruth T. Jones, Ph.B., Abbie Catherine Miller, Harriette Louise Perkins, Margaret Cook Squibb, Charles Frank Stokes, Mary Cullen, Sisters Mary Carmelita Cauley, Mary Ruth Michaelis, Mary Concepta Mandery, Mary Emmanuel Foley, Mary Vitalis Grassmann, and Marshall Frye Bryant, who completed work last July.

Prizes were awarded as follows: The Shaler Evans prize for piano playing, to Marvin Schutte; the Elizabeth Hetlick Kelley medal for singing Schubert songs, to Ruth Zita Carbarr; the Leighton prize of \$50 for piano forte composition, to Ethel M. Atkins; the John A. Hoffman prize for a song, to Charles Frank Stokes; the Peter Froelich prize for contrapuntal composition, to Harriette Louise Perkins; the Alli-



THREE FORTUNATE RECIPIENTS OF DEGREES

just awarded by the Cincinnati Conservatory of Music, and Bertha Baur, director of the Conservatory. Left to right: Lowell Mason Tilson, Master of Pedagogy; John Alden Carpenter, Mus. Doc.; Bertha Baur, and Carl Hugo Grimm, Master of Music.

ance Francaise Scholarship for the highest standing in French, to Selma Bojalad.

Collegiate diplomas were awarded to Ralph Clemens Briggs and Mary Estelle James in piano, and Hobart Arthur Schoch in violin.

Academic diplomas were awarded Margaret Julia Johnston in piano and organ, Sherwood Kains in voice and violin, and Mary Bess Wilkinson in voice and public school music. Academic diplomas in piano were awarded Mary Ella Ballich, Carrie May Bemis, Blanche Brant, Anita Cook, Helen Dorothy Eichhorn, Alice Godley Jones, Holly Louise Lange, Frances Loftus, Selma Miller, Elsie Stockard Moore, Louise C. O'Rear, Miriam Otto, Harriet Louise Perkins, Rosalind Pulskamp, Marian Elizabeth Shumate, Helen Louise Stiles and Emma May Walker.

Academic degrees in violin were awarded Ramon Gaylord Douse, Mary Virginia Drake, Emma Cowles Hardy, Margaret Hancock and Treva Garnet Keckler; in cello, to Johanna Danniger and Phyllis Davis; in dramatic art, to Mary Cornelius Chason; in organ, to Clara Elizabeth Schroeder.

Drozdoff Pupils to Give Recital

The pupils of Mme. Anna Drozdoff will appear in recital on Saturday afternoon, June 30, at the International House, Riverside Drive, New York City. More than fifty students will participate in this recital; twelve of the number won silver medals at the recent contest held by the New York Music Week Association.

At the close of the recital of Mme. Drozdoff's pupils, some artist-students of the well known concert pianist and teacher, Vladimir Drozdoff, will appear, and Mr. Drozdoff himself will contribute Chopin's Sonata in B flat minor. The Drozdoff pupils, ninety in number, comprise one of the largest piano classes in New York at the present time.

Mme. Drozdoff, a graduate of the Petrograd Conservatory of Music, where she studied with the renowned Annette Espoff, arrived from Russia a few years ago and has been active as a teacher of piano in New York since that time. In addition to her private teaching, Mme. Drozdoff is on the staff of several private schools of music in New York City.



Photo © Bachrach

EARLE LAROS

Soloist With Bach Annual Festival

May 11, 1928, Bethlehem, Pa.

"Then came the two piano concerto. Miss Becker and Mr. Laros under the guidance of Dr. Wolle presented the work with artistic restraint and sensitive regard for nuances particularly the second (adagio) movement wherein the pianos carry a dialogue to plucked accompaniment by the strings. The final allegro was developed to an authentic and impressive climax." (*The Bethlehem Bulletin*—May 12, 1928).

"A musical departure not often tried at these festivals, but which proved a very effective change to the usual programs, was the playing Friday afternoon of Bach's Concerto No. 1 for two pianos by Miss Ruth Becker of this city, and Earle D. Laros, of Easton, well known concert pianist and who has been frequently on programs with the best orchestras in the country. Given with orchestral accompaniment, this number was enthusiastically received by the audience of 1,300, and led many patrons to hope that other instrumental compositions of Bach might be included in future festival programs here." (*The Bethlehem Globe*—May 12, 1928).

(Baldwin Piano the official piano of Bach Festival)

Mr. Laros writes of the

Baldwin

"Permit me to add my little commendation of the beautiful piano I used for my recital last evening. It answers the purpose for any musical requirement. Its tone was rich in sonority and the action most even. It could answer every graduation of tone power without losing its basic purity of tone. Best wishes to you, which will continue as long as you manufacture this magnificent piano."

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Greatest of All Saengerfests Thrills Milwaukee Throng

Twenty-eighth Festival of the Saengerbund of the Northwest Attracts Ten Thousand Music Lovers From Many States—Huge Choruses, Chicago Symphony, and Noted Soloists Participate

MILWAUKEE, Wis.—Milwaukee was host, on June 14, 15 and 16 to ten thousand music lovers attending the twenty-eighth Saengerfest of the Saengerbund of the Northwest, one of the greatest events in the history of choral music. The events were given in the main hall of the Auditorium.

The opening matinee program included the Chicago Symphony Orchestra with Frederick Stock conducting; Omaha Music Verein, Theodore Rudolph Reese, director; Vereinigte Damencochoer, from Chicago and Kansas City (four hundred voices), H. A. Rehberg, director; Albert Seibert, of the Stuttgart Operatic Ensemble of Berlin, tenor soloist, who made the initial concert a spectacular affair. The audience of 5,500 crowded the Auditorium for this opening program of what was probably America's greatest choral festival. For the first time since the war, Milwaukee streets flashed with color and resounded with the tramp of thousands who met together for the sole purposes of worshipping the great German composers. Delegations flocked from Illinois, Indiana, Minnesota, Iowa, Missouri and Nebraska. Each Turnverein Mannechor Gesangs Section and Liederkrantz carried its own flags and its own banner, while nearly every delegation was distinguished by some striking item of dress.

The evening program was one to inspire the deepest interest and enthusiasm, with Frederick Stock conducting the Chicago Symphony Orchestra, a mixed chorus of some thousand voices under the direction of William Boeppeler, and two celebrated soloists. Addresses were made by Hans Koenig, head of the committee which had charge of the Saengerfest here; Mayor Daniel W. Hoan, and Albert Wehrwein of Chicago, president of the Saengerbund.

The festivities opened with Brahms' fine Akademische Fest-Overture, played at one of the orchestra's recent concerts here, and given with the zest and beauty of tone for which the organization is famous. This was followed by the massed choirs, accompanied by the orchestra, in Hail Bright Abode, from Tannhäuser, through which Mr. Boeppeler led his choristers with a precision of rhythm and fullness of tone that were excellent.

Elsa Alsen, who established herself in the esteem of Milwaukee upon several different occasions, was heard in an aria from Weber's Oberon (Ocean, Thou Mighty Monster), in which her rich soprano pealed forth nobly.

In two Bach Chorales, Mr. Boeppeler again conducting, the chorus did exquisite work. The second chorale, Herr Gott, Dich loben alle wir, with trumpets and kettle drum, was remarkably well sung, and both numbers brought enthusiastic recognition of the merits of the interpretation. The Chicago orchestra gave a finished performance of Don Juan by Richard Strauss. In the spinning chorus from the Flying Dutchman, Miss Elsa Bloedel, contralto of Milwaukee, was soloist; her beautiful voice won an enthusiastic response from the audience.

The program concluded with Schubert's gorgeous Die Altmacht, with Mme. Alsen as soloist, and Kountz' American Ode, with Albert Seibert, tenor, as soloist.

The second day of the Saengerfest was ushered in musically at half-past two, with the Chicago Symphony Orches-

tra, Frederick Stock conducting, three arias by Albert Seibert, tenor of the Berlin Ensemble, and superlative choral singing. The soloist for the evening was Cyrena Van Gordon of the Chicago Civic Opera, whose splendid voice, equal to so many different roles, brought her an ovation after her second group, of which Brangae's Warning, from Tristan and Isolde, was the best of several beautifully rendered numbers. This concert brought the first performance by the Bundes Maennerchor of the Northwest Saengerbund, and a right manful account did it give of itself with Otto Singenberger, as director.

Saturday afternoon's concert in the series of five offered by the Saengerfest, was devoted to the children, who sang the choruses 3,000 strong, while the remainder of the program was provided by the Young People's Orchestra of Milwaukee, under the direction of Rudolph G. Kopp. Cyrena Van Gordon, soprano of the Chicago Opera, was the assisting artist.

This was the debut performance of the orchestra and had been anticipated with interest by the public. The members are all young people of post-high school age, and non-professionals, none of whom has had any previous orchestra experience, wherefore their performance was all the more surprising. Haydn's Surprise Symphony, of which the andante was played, was the first number and the high spot of the evening. The other numbers were the prelude to the second act of Koenigskinder, nicely done, and Bruhn's American Rhapsody, introducing some familiar jazz effects that were played with a lot of spirit.

Otto Singenberger, likewise, had been rehearsing his chorus of 3,000 children from the parochial schools of the city, and astonished everyone by presenting some of the best concerted singing of the week. The children were instantaneous in their response, and sang with clear diction, and pointed rhythms.

Eichber's To Thee, O Country was splendidly given, as

Roeder Has Another Gold Medal Winner

Carl M. Roeder, New York piano instructor, will cooperate with the Barrington Recreation Session, Great Barrington, Mass., in a summer course in music, embracing technic, repertory, interpretation, public performance and preparation for teaching. The beautiful buildings at the Barrington



CARL M. ROEDER,
teacher of many gold medal winners in the New York
Music Week Association contests.

School, the tennis and golf courts, concerts and recitals, all will be open to summer students. Mr. Roeder is also in charge of the music at The Academy of the Holy Names, Albany, N. Y., and in both institutions has created an interest in the music which makes that department conspicuous. Young artist-pupils of Mr. Roeder are constantly heard in public performances, and have regularly won first prizes at the Music Week contests during the past four years, and at the Sesquicentennial Contest; eighty medals, including six highest award gold medals, were won by his pupils.

Evidence of continued success in winning prizes in piano

was also The Fair Folk. The Evening Bells might have taxed older singers, and Birdland Symphony was encored. The orchestra, using arrangements made by Mr. Kopp, played all of the accompaniments. Miss Van Gordon sang the Saint-Saëns aria, My Heart at Thy Sweet Voice.

The evening concert closed what is believed to be the most successful of all the Saengerfests, with the Chicago Symphony Orchestra, the Bundes Maennerchor of the Saengerbund of the Northwest, and Mme. Elsa Alsen and Albert Seibert as assisting soloists. The Bundes was augmented this time by the Chicago contingent, and Mr. Singenberger again proved his ability as a conductor by taking his choristers through many and varied convolutions of song. The enormous body of tone carried a decided thrill, and the lusty singing was of the kind only to be heard upon such occasions. Harmonie, wie Koenig ist Dein vergessen, Kaernther Volksleid, Tiroler Heimweh, Abschied, Ritters Abschied, and Des Liedes Heimat were applauded to the echo by a delighted audience.

Mme. Alsen sang her arias with the finish and good musicianship that characterize her work, the aria from Goetterdaemmerung being best suited to the big hall. Mr. Seibert sustained the excellent impression created on Friday afternoon by giving Florestan's aria from Fidelio and the Aria des Max from Freischütz; in both his voice was clear and resonant and his interpretation convincing.

The orchestral parts of the program found the Chicago orchestra, under Frederick Stock, in splendid spirits. They played the Lenore overture, the prelude to the second act of Walküre, the famous Ride of the Valkyries, and the Vorspiel from Die Meistersinger, as Wagner is played only when Frederick Stock is in command—authoritative, illuminating and with a richness of tonal beauty.

The five concerts have been received with mounting enthusiasm, meeting with packed houses. M. A.

playing is the recent announcement that his pupil, Harriet Merber, winner of a previous prize, had won the highest award, a gold medal, in the age 14 to 18 class, in the New York Music Week contests. Rudolph Reuter, a virtuoso of prominence; Irene Peckham, first prize winner at the Sesquicentennial; Hannah Klein, and now Harriet Merber, all these are adding more honors to the Roeder students, and winning laurels for themselves.

Recent Roeder pupils' recitals brought ten artistic pianists each in a series of three afternoons, when observers noted the increasing improvement in technic and style of players heard before. Their musicianship and taste in the interpretation of standard works was notable; honesty of purpose, with high technical development, and all coupled with intellectual appreciation, these qualities marked their playing.



HARRIET MERBER,
age sixteen, pupil of Carl M. Roeder and winner of the
highest award gold medal, New York Music Week Asso-
ciation contests, June, 1928.

On the two last programs the following were heard: Alice Morton, Bella Firtel, Elinor Pomerantz, Miriam Jacobson, Zalic Jacobs, Robert Riote, Belle Sokolsky, Pauline Pearlman, Raymond Dreyer, Ella Marine, Marjorie Fairclough, Harriet Merber, Jane Schwab, Therese Obermeier and Hannah Klein.

Auditions for the Voice Via Radio School

M. Morrison, musical director of the Voice Via Radio School recently opened in New York, will be at the school on Wednesday and Friday afternoons to hear voices for the coming radio programs of the organization. Young singers with radio ambitions are invited to the hearings.

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Sundelius Closes Busy Season

There is no singer who has enjoyed more experience in the world of singing today than Marie Sundelius. To be sure her appearances have not been of the sensational na-



MARIE SUNDELIES,
who sang sixty-three performances on tour this season
with The King's Henchman.

ture, but they have always registered success. The name of Sundelius means an all-around good artist who gives more than full value. Her yearly concerts have carried her from coast to coast and into Canada. When she can arrange to be away for any length of time, renewed triumphs in her native Sweden add to the joy she feels in singing for a responsive audience.

Marie Sundelius has won favor at the Metropolitan in varied roles. Even now when most of her time is limited to concert and recital work, she makes a number of appearances at the opera each season. During the past season Mme. Sundelius sang sixty-three performances on tour with The King's Henchman, which she terms one of the most interesting experiences of her career—one she would not have missed for anything.

When Mme. Sundelius was seen recently at her home, she looked quite rested and happy, despite her busy season, and was preparing to go to her camp at Harrison, Me., for the summer. In the fall, when the King's Henchman company goes on tour again, she will go along.

Believing firmly in American opera and particularly in Deems Taylor's work, the singer deplored the apparent lack of actual interest in American opera, saying that just now, when one hears so much about American singers and composers, it would seem that more people should come forward and contribute to such worthy causes struggling along on next to nothing.

Mme. Sundelius also spoke of the development of music in this country and gave much credit to the local managers. She says they have worked hard to bring good music and worth while artists to their respective cities and towns, and, while they naturally have an eye for a financial gain themselves, they give the artists their jobs and the public good music. It is due to their earnest efforts that many cities now have an annual course or a spring festival which has grown from a modest beginning of one or two concerts. In fact, in summing up her remarks, Mme. Sundelius asks: "Where would the artist be if it were not for the local manager?"

Soloists in Summer Season in Holland

On behalf of the Maatschappij Zeebad Scheveningen, The Hollandsche Concertdirectie Dr. G. de Koos, has engaged the following artists as soloists for the summer symphony concerts in Scheveningen, under Prof. Georg Schneevoigt and Ignaz Neumark: Piano—Stephen Askenase, Stephan Bergman, Alexander Brailowsky, Mischa Fricker, Lilly Herz, Vladimir Horowitz, Amaro Iturbi, José Iturbi, Mischa Levitzki, Josef Lhevinne, Marcelle Meyer, Leopold Münzer, Elly Ney, Julia Noah and Reginald Paul; violin—Renée Chemet, Felix Eyle, Harold Fairhurst, Stein Geyer, Thelma Given, Georg Kulenkampff, Nathan Milstein, Françoise Morès, Carlo von Neste, Adolph Poth, Albert Spalding, Sam Swaap, Henry Temianka and Henry Wagmansk; cello—Judith Bokor, Arturo Bonucci, Charles v. Isterdal and Hans Kindler; song—Rosette Anday, Lucia Chagnon, Lucia Corridori, Leonora Corona, Ursula van Diemen, Edith Diosy, Ilona Durigo, Mara Dyxhoorn, Carin Edelberg, Elena Gerhardt, Dusolina Giannini, Meta Glass Vil-

laret, Sophie Haase Pieneman, Ruzena Herlinger, Caroline Kastendijk, Lien Korter, Di Moorlag, Meta Reidel, Maria Samson, Jo van Yzer Vincent and Jacques Ursus; La Argentina (dancer); Budapest Trio; Budapest Philharmonic, under Dohnanyi; Georg Vollerthun (conductor); Igor Stravinsky (conductor and pianist); Yota Inyoka (dancer); The Revelers, and Hollandsch Vocalquartet.

Tennessee State Music Teachers Convene in Nashville

Attendance Larger Than Ever Before—Special Evening of Music Takes on Festival Proportions—New Officers Elected.

NASHVILLE, TENN.—The annual convention of the Tennessee State Music Teachers' Association was held in Nashville, in conjunction with the State Educational Association, of which it is the music section. The general sessions took place at the War Memorial Building. The departmental meetings of the music section were held at the Hotel Hermitage, with Mrs. Forrest Nixon, president, in the chair.

The attendance at this convention was larger than at any session held thus far, indicating a widespread interest among the music teachers of the state, doubtless due to the value of the work accomplished and the inspiration which teachers have received in the past years. The many addresses included: History of the Music Section, by Dr. George Pullen Jackson, who organized the Tennessee State Music Teachers' Association; Musicianship Contests, by Frances Sullivan; Public School Music, by Clementine Monahan; Music Appreciation, by Annie Grace O'Callaghan; State and National High School Orchestra, by Mrs. Mary Ellen Wright; State and National School Band, by L. C. Pryor; High School Credit for Music, by Bertha Emery.

Among the activities of the Tennessee State Music Teachers' Association are state music contests, including girls' glee club, boys' quartet, violin ensemble and piano contests, and a music memory contest. The later was a cooperative contest this year, sponsored by the Music Teachers' Association.



MR. AND MRS. A. M. SUNDBORG, MOTHER AND FATHER OF MARIE SUNDELIES,

recently celebrated their golden wedding anniversary, upon which occasion the singer gave a banquet for them at the Hotel Somerset, Boston, on April 22. About two hundred guests greeted the couple and everyone had a very happy time. In the photograph are, from left to right: (seated) Mrs. A. T. Sundborg, sister-in-law of the singer, her father and Tom Sundborg, nephew of Mme. Sundelius; (standing) her brother, A. T. Sundborg, his youngest son, Jack, Dr. Sundelius, her husband, and Mme. Sundelius.

tion and the State Federation of Music Clubs, and was a splendid success.

The music teachers arrange the music for the general

Adams Has Not Resigned

New York, June 20, 1928.

To the Musical Courier:

A rumor is flying around the City of New York that I have retired as president of the Wolfsohn Musical Bureau of New York, Inc., and one of the New York dailies has gone so far as to print the story on the front page of its paper.

I therefore take this opportunity of writing you that the story is absolutely untrue from every standpoint. I am still president of the Wolfsohn Musical Bureau of New York, Inc., with which I have been connected for the last nineteen years, and of which I am one of the largest stockholders.

The rumor has, no doubt, arisen from the fact that we have merged our business with that of the Calvin M. Franklin Concert Direction, and Calvin M. Franklin has been made general manager of the Wolfsohn Musical Bureau of New York, Inc. The great call which has been made upon me for the servicing of radio programs, has made it impossible for me to give my entire time to the general management of the Wolfsohn Musical Bureau of New York, Inc., which caused the merger above mentioned, and the arrangement with Calvin M. Franklin.

I am writing this letter for your information, in case the rumor reaches your ears.

Cordially yours,

(Signed) John T. Adams, President,
**WOLFSOHN MUSICAL BUREAU
OF NEW YORK, INC.**

sessions of the State Educational Association, and this year an entire evening was given to music, and the program was in the nature of a musical festival and consisted of an All-State Orchestra, composed of boys and girls selected from the schools and private teachers of the state and directed by I. Milton Cook, Supervisor of Public Music, Nashville; an All-State Chorus of 200 young singers from the high schools of the state and directed by E. May Saunders, of the Middle Tennessee State Teachers' College, Murfreesboro; and an All-State Band of one hundred pieces, directed by E. K. White, Director of City School Bands, Memphis.

The officers for the coming year include: Mrs. Forrest Nixon, Centreville, president; E. May Saunders, Murfreesboro, vice-president and chairman of vocal music; E. J. Gatwood, Nashville, vice-president and chairman of instrumental music; Mary Ellen Wright, Springfield, vice-president, and chairman of music appreciation; Mrs. W. S. Perry, Nashville, corresponding secretary; Mrs. R. F. Boddy, Galatin, recording secretary; and Mrs. James Nollner, Hartsville, treasurer.

N. F.

Alchin Chair of Harmony

The University of Southern California announces the formation of the Carolyn A. Alchin chair of harmony, composition and orchestration, made possible by a gift of \$66,500 from Esther Nelson of Los Angeles. The foundation is to provide a full-time professor of music theory and is to serve as a memorial to Miss Alchin, who was a life-long friend of Miss Nelson and a former member of the faculty of the College of Music of the University of Southern California. Miss Alchin was the creator of the Alchin system of applied harmony and published a number of practical textbooks. Pupils of Miss Alchin who are teachers of music in Southern California have organized an Alchin Harmony Association which has as its purpose the carrying on of her principles in musical pedagogy. Julia Howell, professor of harmony and ear training at the University of Southern California, is president of this association.

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What Philadelphia Critics Said About the Pennsylvania Grand Opera Company

"The Pennsylvania Grand Opera Company sang Verdi's *Otello* in the Metropolitan Opera House last evening and gave one of the best operatic presentations, judged by any standards, that has been given in this city for a long time."—Samuel T. Laciari in *Public Ledger*, December 1, 1927.

"Kovancchina offered by the Pennsylvania Grand Opera Company as a premiere presentation in America in general effect was a notable and a history-making

achievement."—Linton Martin in *Philadelphia Inquirer*, April 19, 1928.

"The Pennsylvania Grand Opera Company attained a new plane of prestige and authority last evening with the presentation of Kovancchina."—H. T. Craven in *Philadelphia Record*, April 19, 1928.

"Verdi's *Otello* presented last night by the Pennsylvania Grand Opera troupe compared favorably with any musical-dramatic production offered here this season by any organiza-

tion, imported or domestic."—*Philadelphia Record*, December 1, 1927.

"The Pennsylvania Grand Opera Company scored a triumph last evening."—Arthur Tubbs in *Evening Bulletin*, December 1, 1927.

"Once again the Pennsylvania Grand Opera Company gave evidence of its ability to satisfy the discriminating tastes of opera lovers when it offered Andrea Chenier."—J. H. Keene in *Daily News*, March 1, 1928.

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Commencement Week In Chicago Marked by Many Graduate Recitals

Leading Musical Conservatories Have Produced Numerous Promising Young Artists—Mildred Boberg a Prize Winner—Heniot Levy Honored—Other News of Interest

CHICAGO.—After several months of darkness, the Auditorium took on a festive air during the week of June 18, for it was there that three of the leading music schools held commencement concerts and exercises. Beginning the week, the American Conservatory's forty-second annual commencement was held on June 19. The Gunn School of Music and Dramatic Art gave a second concert in its commencement series the same evening at Fine Arts Recital Hall. On June 21, the Auditorium was again in use for the Chicago Musical College's sixty-second closing exercises. The Columbia School of Music exercises consumed a full week, which included its twenty-seventh commencement concert at the Auditorium on June 22.

AMERICAN CONSERVATORY

The appearance of President John J. Hattstaedt at the closing exercises of the American Conservatory made every one glad and added joy to the festivities, for he is just recovering from a severe illness which has kept him away from the school for the bigger part of the past year. President Hattstaedt's part in the program was the awarding of the degrees, diplomas, certificates and prizes to the graduating class. From a meager beginning Mr. Hattstaedt has built up one of the largest schools of music in the world, where all branches of music and dramatic art are taught by a faculty of one hundred and twenty instructors of national and international reputation. As Karleton Hackett expressed it in his address at these exercises, "If an institution is a concrete visible and audible expression of a single man, the American Conservatory is an expression of its founder and president, John J. Hattstaedt."

This forty-second annual commencement concert was a fine demonstration of the excellence of the work of the school, all the students acquitted themselves most creditably. Representing the piano department, there were Blenda Stern, Fern Weaver and Virginia Cohen. Miss Stern opened the program with the second and third movements of the Moszkowski E major Concerto, playing with understanding and excellent technic. Miss Weaver's performance of the second, and third movements of the Schumann Concerto was that of a well schooled student with musical sense. The Liszt Concerto in E flat received a brilliant performance at the hands of Miss Cohen, who proved an exceptionally gifted pianist who should go far along the road which leads to success.

Mae Willems, Sylvia Leicht and Beulah Casler presented the vocal offerings of the evening. Miss Willems sang the Ave Maria from Bruch's Cross of Fire with delicate tone and understanding. Miss Leicht, filling in for Pauline Sachs, indisposed, gave a good account of herself in the Il est doux. Il est bon aria from Massenet's Herodiade. Miss Casler's vehicle was the Jewel Song from Faust, which she sang with expression and lovely tone.

James Vandersall and Harry Mazur represented the violin department well. Mr. Vandersall gave a highly creditable performance of the Mozart A major Concerto and Mr.

Mazur won an ovation through his excellent playing of the first movement of the Mendelssohn Concerto.

Adolf Weidig conducted the orchestra, made up of members of the Chicago Symphony, and Karleton Hackett, associate director of the American Conservatory and able critic of the Chicago Evening Post, delivered the brief but telling address.

GUNN SCHOOL

At the concert of June 19, the Gunn School Orchestra furnished the accompaniments for the soloists and did it well under the able direction of Glenn Dillard Gunn. Florence Friduss, a Gunn student, opened the program with the first movement of the Beethoven Concerto in B flat major and Grace Nelson, another Glenn Dillard Gunn pupil, closed it with the first movement of the E minor Concerto of Chopin. Both proved well taught, talented students and gave fine account of themselves. Another pianist, Bessie Kuchek, a pupil of Albert Goldberg, presented the first movement of the Grieg Concerto.

The vocalists appearing included Vera Hardesty, who sang Verdant Meadows by Handel, and Fay Cusac, a pupil of Alberta Lowry, who offered the Habanera from Carmen.

With Mr. Gunn conducting, the Gunn School Orchestra played Grieg's Two Melodies for string orchestra—Heart Wounds and The Last Spring.

The degrees, diplomas and certificates were presented by President Gunn, who has every reason to feel proud of his school and the pupils emanating therefrom. This concert was another proof of the high standard of this fast growing institution.

CHICAGO MUSICAL COLLEGE

The sixty-second commencement concert and exercises at the Auditorium on June 21 marked a new era in the history of the Chicago Musical College, whose remarkable career has been marked by uninterrupted progress since its founding, and which, since Carl D. Kinsey took over the reins a few years back, has eclipsed all previous records. Since its inception the college has been noted for its splendid faculty of famous musicians and pedagogues, and today the energetic and far-sighted Carl Kinsey has surrounded himself with a faculty which cannot be surpassed anywhere.

Herbert Witherspoon, a man who seeks to have the vital interest of cultural and artistic expansion kept ever to the front, has proven a vital force as president of the college. Besides being a musician of broad education and experience, Mr. Witherspoon has proved an executive of no mean ability and determination. His address to the audience and the graduates was that of an intellectual musician of wide vision and knowledge.

The program introduced novelty, something seldom heard on a commencement program, but which was vastly interesting. This was the performance of Percy Grainger's The Warriors for orchestra, pianos and percussion instruments, played by the Chicago Musical College Symphony Orchestra and pupils of the school, with Grainger conducting. The stirring performance under the spirited direction of the composer brought a thrilling climax to a splendidly performed concert.

Fortunate indeed is the Chicago Musical College Orchestra to have such a conductor as Leon Sametini, one of the finest all-around musicians in the country. He led the orchestra through an effective reading of the Prelude to The Mastersingers by Wagner, besides proving a pillar of strength in the accompaniments for the soloists.

What with the orchestra, ten pianos, xylophones, and extra percussion instruments, and the many graduates, the Auditorium stage was an imposing picture, reflecting the vast scale on which things are accomplished at the Chicago Musical College.

Four of the soloists appearing were winners in the recent prize competitions at Orchestra Hall and received their coveted prizes of pianos, fellowships and a violin upon this occasion from President Witherspoon. The winners participating in this program were Gladys Heath and Marshall

Sumner, pianists; Pearl Walker Yoder, vocalist, and Frederick Dvorch, violinist. Miss Heath again covered herself with glory in the first movement of the Grieg A minor Concerto. In the first movement of the Rubinstein D minor Concerto, Mr. Sumner further convinced of his right to the prize by his forceful and well contrasted performance. Both pianists proved worthy exponents of the able Edward Collins, who turns out numerous successful pianists annually.

Mrs. Yoder sang the Ritora Vincitor aria from Aida with lovely voice and conviction, shading her flexible organ with taste and musical understanding. She, as well as the other vocalist on the program, Isabel Zehr, emanate from Herbert Witherspoon's studio and are fine examples of the excellence of his teaching. Miss Zehr's vehicle was the Samson and Delilah aria, My Heart at Thy Sweet Voice, which she sang in English. Her rich voice and fine phrasing made her singing a joy to listen to.

Frederick Dvorch acquitted himself admirably in the Wieniawski Souvenir de Moscou, the difficulties of which he tossed off with ease and abandon. He has been taught by Max Fischel. The other violinist on the program, Max Cahn, gave a splendid account of himself in the first movement of the Lalo Symphonie Espagnol, revealing all the merits of a Sametini trained pupil.

The Beethoven E flat Concerto (first movement) received a brilliant performance at the hands of Ralph Dobbs, a pianist of unusual ability, admirably taught by Alexander Raab, who has every reason to feel proud of this disciple.

President Witherspoon awarded the prizes, medals and fellowships, and the diplomas were delivered at the College.

COLUMBIA SCHOOL OF MUSIC

During its twenty-seventh annual commencement week, June 18 to 23, the Columbia School of Music presented programs by the accompanying and coaching departments on June 18 at the School Recital Hall, the theory department on June 19, when a program of original compositions was presented under the direction of Adolf Brune, by the ensemble department under the direction of Ruth Ray on June 20, by the organ and coaching departments at the Second Presbyterian Church on June 21 and by the academic and preparatory departments on June 23 at the Gold Room of the Congress Hotel, besides the big commencement concert at the Auditorium Theater on June 22 and the graduating exercises at the Gold Room of the Congress Hotel on the evening of June 23. So many programs gave more than a chosen few opportunity to be heard publicly, and the various departments were well represented by deserving students.

The Auditorium concert enlisted the services of the Columbia School Symphony Orchestra, the chorus, and Corinne Byington, Winifred Jones and Elaine Rich, pianists; Fether Prosser, contralto, and Alice Holcomb, violinist, as soloists. In the Saint-Saens Marche Militaire Francaise and Liszt's Les Preludes, the orchestra showed the result of the fine training received at the hands of its able conductor, Ludwig Becker, who led his forces through these numbers and accompaniments for the soloists with admirable results.

Miss Byington was most effective in a movement of the Arensky F minor Concerto. The only vocalist of the occasion, Miss Prosser, was admirable in the Voce di donna aria from La Gioconda. Here is a contralto voice that should bring its possessor much honor in the future. She has been well trained by Louise St. John Westervelt and uses her beautiful organ with care and skill. Through the delicacy of her touch, her musical understanding and alert intelligence, Miss Rich won her listeners from the moment she got into the Saint-Saens G minor Concerto, two movements of which she played with artistic finish. Miss Holcomb surprised by her unusual talent and aplomb, as she surmounted with apparent ease the many difficulties contained in the Allegro from the Paganini violin concerto. Miss Jones accomplished with credit the big task set for her when she was programmed for the entire Liszt E flat Concerto. That she overcame the many barriers so well proved her capability and thorough training.

As a fitting climax the Columbia School Chorus, under its artistic conductor, Louise St. John Westervelt, sang Respighi's Mists, Holst's Two Eastern Pictures and Fletcher's arrangement of The Staines Morris with beauty of tone and shading and fine accent.

The closing exercises on Saturday evening were presented by the Columbia School Chorus, the string ensemble, Ethel Jones, contralto; Margaret Conrad, violinist, and Margaret McArthur, pianist. The chorus again closed the program with a group by Brahms, Suk and Deems Taylor. The string ensemble gave Grieg, Bolzoni and Gillet numbers. Each soloist gave admirable account of herself in her group. Altogether a commencement of which the Columbia School, its directress, Clare Osborne Reed, and its faculty may well feel proud!

HANNA BUTLER PUPIL WINS PRIZE

Mildred Boberg, soprano, won the \$250 cash prize offered by the Sigma Alpha Iota Musical Sorority. The young lady who has just attained her sixteenth birthday, and who will graduate this month from high school, is a talented pupil of Hanna Butler. The MUSICAL COURIER recently informed its readers that Miss Boberg was an unusual talent and that many others share that opinion is proven daily. Miss Boberg sang last week for the Daughters of the Revolution at the Steven's Hotel and was instantly engaged by Mrs. Claude Hopkins to furnish a program at her residence in Spring Lake, on June 26.

A WELCOME VISITOR

Carl Busch, the eminent conductor and instructor, visited this office on June 23, enroute to Notre Dame University, South Bend, Ind., where, as every summer, Mr. Busch will

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hold a master class of six weeks' duration. At the close of his master class at Notre Dame, Mr. Busch will go to Interlaken, Mich., to the National High School Orchestra camp. Mr. Busch will conduct his suite, Ozarka, which will be played by the 300 boys and girls of the National High Schools orchestra. From Interlaken Mr. Busch will go to Battle Creek, Mich., where he will hold a master class which will not end until the middle of September.

Mrs. Busch is at present at Karlsbad, taking a cure, and will return to Kansas City in September.

RAAB TO THE FORE

Did you notice the advertisement of the Chicago Musical College in these columns, last week, announcing that all the time for the master class of Alexander Raab, eminent Hungarian pianist, was completely filled at this time, and that bookings were already being taken for the summer term of 1929? Three years ago Alexander Raab came to the Chicago office of the MUSICAL COURIER, and had a

lengthy talk on the art of advertising. When he left, he was fully convinced that advertising pays, when one has the right to advertise. We pointed out to Mr. Raab that every Tom, Dick and Harry who advertised in some papers could not expect results as advertising alone is not sufficient. Advertising plus real talent always brings big returns. Mr. Raab is a living example that this advertising does pay.

HENIOT LEVY HONORED

The annual banquet of the Heniot Levy Club was held at the La Salle Hotel on June 16. Upwards of fifty members and guests were assembled at the festive board. A joyous time was provided by the pronouncement of several eulogies, setting forth the many good qualities of Levy as a man aside from his well known talents both as virtuoso and piano pedagog. Piano concertos with obligatos by Hans Levy Heniot were effectively delivered by Blenda Stern, Ferne Weaver and Virginia Cohen.

JEANNETTE COX.

Berlin Hears Chaliapin at Last

Dusolina Giannini Enthusiastically Welcomed—Klemperer's Return—Giesecking Enchants—Schubert Operas Revived—More Color—Light Music Experiments
—Two Interesting New Operas

BERLIN.—At last, after fifteen years of waiting, Berlin has seen and heard the great Chaliapin. That is, a part of Berlin—but so small a part that only six of the advertised ten performances could be given. By the time the seventh was reached the Berliners' money had given out. With seats running up to \$17 each, even the greatest artists in the world could not keep the opera houses full.

For the Berlin performances of Boris Godounoff sung here for the first time in Russian, Chaliapin was supported by an excellent ensemble, brought from the Riga opera house. Some of the singers were even strong enough to maintain their personalities in the shadow of the great star himself, notably Posemkowsky as Prince Shuiski and Konstantin Kaidanoff as Varlaam, the vagabond monk.

A FINE RUSSIAN CHORUS

A particular surprise was the chorus of this Lettish State Opera. It comprises good, young, well-trained voices and presents a most impressive example of that specifically Russian product, namely an animated and intensely dramatic ensemble. Splendid costumes and fine stage decorations by Jan Kugas of Riga, supplemented by some of Pirchan's well-known designs, provided a worthy background, while the masterly handling of the orchestra and the profound knowledge of Moussorgsky's music exhibited by the conductor of the Riga Opera, Emil Kuper, contributed in no small measure to the extraordinary, artistic success of the performances.

Chaliapin and his company also appeared in the Municipal and in the Kroll opera houses, presenting Gounod's Faust and Massenet's Don Quixote. The latter especially seemed a strange choice, as Don Quixote is famous for having been Massenet's least successful opera. It must be remembered, however, that Don Quixote was written in 1910, expressly for Chaliapin, who created the part in Monte Carlo. The entire opera is hardly more than a protracted solo scene for Chaliapin, who is given marvelous chances of displaying his histrionic art. Truth to tell, Massenet's music, which was thus heard for the first time in Berlin, sounded better than its reputation, but without Chaliapin it would be tiresome.

GIANNINI'S SUCCESS

The recent visit of Dusolina Giannini to the Municipal Opera was the occasion for a great display of enthusiasm. Her Santuzza, in Cavalleria Rusticana, was extraordinarily impressive, both because of her magnificent voice and her splendid acting. She has been a favorite here ever since her first visit a few years ago.

Weber's Freischütz was recently put on at the Kroll Opera with new scenery by E. Dülberg and Klemperer's singers under the direction of Alexander Zemlinsky. The only extraordinary features of the performance were Zemlinsky's ensemble discipline and his fine feeling for the peculiar qualities of the composer's romantic art. The scenic decorations were hardly an improvement on the former ones though they were certainly different, thanks to Dülberg's predilection for extreme plainness and unromantic sobriety.

KLEMPERER CONDUCTS SIBELIUS NOVELTY

Otto Klemperer has now returned from his rest cure and resumed his work. He chose Sibelius' seventh symphony for the novelty of his seventh symphony concert. The work, written in one movement, will hardly add to Sibelius' renown. It found little favor anywhere owing to its general dullness, both of color and content.

The fog of the north cleared up when Giesecking started to play Mozart's heavenly A major concerto, so full of sunshine, loveliness and grace, in a perfectly enchanting manner. But Klemperer's real innings came with Hindemith's Concert Music for Wind Instruments, which he conducted with a swing, a verve and an audacity perfectly appropriate to the brilliant, witty score with its somewhat brutal, though captivating vitality. What a difference between this vigorous, inelegant music and the refined sound effects in Ravel's fascinating Alborado del Gracioso, which concluded the program.

EARLY SCHUBERT

Kleiber's symphony concerts, which, together with Klemperer's, had to be postponed until after the season proper, have returned to their former home in the Staatsoper, Unter den Linden. The ninth concert had, as its principal number, a magnificent performance of Tschaikovsky's fifth symphony. As a tribute to Schubert it also included the overture to his first opera, Des Teufel's Lustschloss, an unpretentious but lively, pretty piece, written by Schubert at the age of sixteen. Mozart's charming Haffner symphony and Rameau's no less charming overture and ballet music from Castor and Pollux completed the program.

The Berlin Symphony Orchestra gave a memorial concert for Emil Bohnke, its former conductor, who recently lost his life in an automobile accident. It was introduced by an organ prelude, followed by the funeral march from Beethoven's Eroica Symphony (conducted by Eduard Moerike) and a memorial oration by Dr. Kurt Singer. Bohnke's symphonic variations, op. 9, one of his most characteristic and weighty compositions, brought the matinée to a worthy and impressive close.

UNDILUTED SCHÖNBERG

The International Society for Contemporary music finished the series of its public recitals with a Schönberg program. Kurt Westphal prefaced the concert with a lecture demonstrating Schönberg's way of twelve-tone music. Marie Toll sang three pieces from the Hängende Gärten cycle (op. 15); Margarete Geruth played the curious little piano pieces (op. 19), Fritz Thöne the still more curious piano suite (op. 25), and finally the concertmaster of the Philharmonic, van den Berg, with Hans Erich Riebensahn braved the dangers of the new violin and piano sonata extracted from the quintet for wind instruments (op. 26), contenting themselves, however, with the first movement.

A peculiar experience was the recent concert of the Yugoslav academic male chorus, Mladost, from Zagreb (formerly Agram), conducted by Jakov Gotovac. The metallic sound of their powerful voices, their passionate singing and fiery temperaments had a powerful and captivating effect. The program, composed of Southern Slavic folksongs of strange originality and choral compositions by Manoilovic, Grgosevic and Gotovac, was uncommonly attractive.

NEW TEXTS FOR OLD MUSIC

The Schubert centenary is, of course, propitious for the propagation of many of the master's neglected works. The opera-composer Schubert is, indeed, almost entirely unknown. Fritz Busch, of the Dresden Opera, and Prof. Donald F. Tovey, the English musician and scholar, have selected two of Schubert's Singspiele and have arranged the scores for practical performance. They were assisted by Rolf Lauckner, who rewrote the rather insipid original libretti in a more modern vein. In this new form the two little Schubert operas, Der Treue Soldat and Die Weiberverschönerung, are now being mounted at several theaters.

A third Schubert opera, Die Freunde der Salamanca, has just been brought out in Halle with a modernized libretto, the dialogue of the original having been lost for about a century. This work, written by Schubert at the age of eighteen, and first performed in 1928, is indeed worth knowing, containing as it does a wealth of charming and graceful, though dramatically unexciting music. Erich Band, the excellent musical conductor of the Halle Opera, collaborated with August Roesele and Günther Ziegler (the librettist) in the rearrangement of the score, and also conducted the performance.

PIANO WORKS WITH SCENERY

An interesting and curious experiment has been made in Dessau, where Moussorgsky's piano pieces, Pictures at an Exhibition, were presented in a scenic performance, not by reconstructing the pictures themselves, but by an abstract play of colors and geometrical figures.

Alexander Laszlo, it will be remembered, pursued similar tendencies in his color-light music. But the attempt in Dessau was even more interesting because the painter, Wassily Kandinsky, one of the leaders of the ultra-modern school, had placed his art at the disposal of Moussorgsky's music, which was played in Ravel's orchestral version. The city's famous "Bauhaus" (House of Architecture), formerly established in Weimar, is attracting other artists of advanced tendencies, including painters, writers and musicians. Thus an atmosphere propitious to the breeding of daring ideas has been created in this otherwise sleepy little Ducal residence.

A TOLLER BALLET

In Braunschweig two important new operas have been brought out lately. Ernst Toller, a young dramatic author who has already acquired European fame, wrote a little marionette play to pass the time while he was imprisoned in 1920 in Bavaria as one of the leaders of the communist revolt. This gallant little comedy, based on a frivolous novel of the Italian renaissance poet, Bandello, who never

suffered from the reputation of being too bashful, found favor with two composers, Ernst Krenek and the young Hanover conductor, Friedrich Wilkens, who has already gathered some laurels with ballet music.

Krenek, now dealing wholesale in the opera business, was second in the race this time, having been unable to fill all his orders at once. So Wilkens' little comic opera, *Die Rache des verhöhnten Liebhabers* (The Revenge of the Scorned Lover), was presented at Braunschweig with considerable success. There is no doubt that Wilkens' unusual talent commands attention, and will find it, too. Brilliance, vivacity, elegant dance-rhythms and a remarkable melodic vein distinguish the interesting score.

Another new opera was performed for the first time in Braunschweig on the same evening, namely *Das Echo von Wilhelmstal*, by Franz Mikorey, for years the chief conductor at the Opera. He conducted his own work on this, his farewell appearance. The opera was not received very favorably by the critics on account of its insipid libretto. The audience, however, responded warmly, though the music hardly went beyond the bounds of what is commonly called Kapellmeister music.

HUGO LEICHTENTRITT.

Chicago to Have American Opera Company

Chicago soon will boast a third opera company, in addition to the Civic and Ravinia organizations, according to plans of the American Opera Society of Chicago.

That body of women, active in musical and social circles, is undertaking to bring about the removal of the American Opera Company from New York to Chicago as its permanent home. Immediate transfer of its executive offices, physical plant and experimental laboratory is planned, and future activities contemplate an annual season of opera in English in Chicago. An open air theater, similar to Ravinia, but located in a spot remote from the latter and its clientele, is among the features in prospect, although the American Opera Company is to retain its status as a touring organization and will continue its established annual season in New York.

After having appeared in New York, Rochester, Washington and Boston, the American Opera Company was introduced to Chicago last March and gave a four-weeks' season at the Studebaker Theater under the auspices of the American Opera Society of Chicago. The society has pledged an immediate contribution of \$20,000 to aid in meeting the costs of removal and experimental work and rehearsing throughout the late summer and early fall, and now is engaged in a drive for funds to carry on the work. Numerous changes in executive personnel have been made to vitalize the effort, and offices have been opened for the purpose in the Fine Arts Building.

Mrs. Rockefeller McCormick is honorary president of the organization; Mrs. Archibald Freer, its founder, and Mrs. Albert J. Ochsner, are the honorary vice-president. The latter is treasurer of the opera fund. Five new officers have been added: Mrs. Benjamin F. Affleck, third vice-president; Mrs. Franklin Miller, Mrs. Harry F. Atwood, Mrs. Walter J. Jarrett and Mrs. Thatcher Hoyt, directors.

Folksong and Handicraft Festival Held at Winnipeg

A folksong and handicraft festival was held in Winnipeg, Man., from June 19 to June 23, the object of which was to bring into closer unity and harmony the multitudes of new Canadians who have migrated to the prairie provinces from a score of countries in the Old World. Exhibitions of their distinctive handicrafts and concerts of their native songs and dances were held at the Royal Alexandra Hotel and at the Walker Theater.

The handicrafts at the festival were organized by the Canadian Handicrafts Guild, and the musical features were under the supervision of Harold Eustace Key, music director of the Canadian Pacific Railway. Folksong concerts in which the various racial groups each contributed their own national music were given on the evenings of June 20, 21, 22 and 23, with a matinee on June 23, at the Walker Theater. Matinee performances also were given at the Royal Alexandra Hotel on the three first days of the festival. At the Handicraft Exhibition in the Royal Alexandra, folk-workers, many of whom are also musicians, sang and played at frequent intervals.

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Phillips-Jenkins Singers Heard in Philadelphia

PHILADELPHIA, PA.—At the New Unitarian Church in Germantown (which is attracting such widespread attention), a Festival Evening of Music and Flowers was arranged by Mrs. D'Ascenso (wife of the well-known stained-glass window artist) and Mrs. Phillips-Jenkins. The artists appearing on the program were: Dorothy Johnstone Baseler, harp; Helen Rowley, violin (who substituted at the last moment for Florence Haenle); William Sylvano Thunder, organ and piano; Estelle Mayer, accompanist for Miss Rowley; and the Phillips-Jenkins Singers Quartet, composed of Hilda Reiter, Jeanne Sears, Natalie Ruth, and Winifred Clark.

The opening numbers, *My Lady Chloe* by Clough-Leighter and *Hymn to the Sun* by Rimsky-Korsakoff, were given by the Quartet in such a way as to promise a program of great pleasure and beauty. Mr. Thunder played the Straussian Overture by Flotow on the organ with fine effect.

The members of the Quartet gave solos. Natalie Ruth (temporarily taking the place of Mildred Baily, on account of the latter's recent illness) sang *Songs My Mother Taught Me*, by Dvorak (with violin), with a marked degree of pathos and beauty of tone; her second number, *My Curly Headed Baby*, by Clutsam, was a fine contrast and further revealed Miss Ruth's pleasing mezzo-soprano voice. Dorothy Johnstone Baseler, Philadelphia, harpist, played *Les Cloches*, by Zamara, and Saint-Saens' *Water Nymphs*, with her usual beauty of interpretation. Jeanne Sears, lyric soprano, sang the aria, *Depuis le Jour*, by Charpentier, with fine dramatic sense, as well as good voice, her pianissimo in the upper register being especially noteworthy; for a second number she sang *Ecstasy*, by Rummel, with fire and verve. Miss Rowley pleased with her group of violin selections so ably played at short notice, and Miss Mayer proved a sympathetic accompanist.

Winifred Clark, contralto, sang the aria, *Oh Don Fatale*, from *Don Carlos*, by Verdi, and *There's a Little Wheel a Turnin' in My Heart*, by Fischer. Miss Clark has a delightful personality, distinct enunciation, a rich voice, and artistic sense of interpretation, as evidenced in these two contrasting songs. Mrs. Baseler again captivated the audience by her rendition of *Fantasy* by DuBois with organ accompaniment. Hilda Reiter, coloratura soprano, from Mrs. Jenkins' Studio, sang *Pierrot* by deRyburner, in which she surprised the audience by a seemingly new kind of talent; her second number, *The Wren* (with violin), by Benedict, was sung in her own charming style. Both Miss Reiter and Miss Clark are members of the choir of this church. The Pastoral by Guilaint was beautifully played on the organ, by Mr. Thunder.

Rev. Roger S. Forbes spoke briefly in appreciation of this fine program and of Mrs. Jenkins' "enviable position as a successful teacher" and of her ability to provide young artists from her studio for any occasion at a moment's notice; Mrs. Jenkins is an active member of this church.

The closing group given by the Quartet with harp, violin, organ and piano, included *Twilight*, by Friml; *Waters of Minnetonka*, by Lieurance; and *Air*, arranged from Handel's *Largo*. These were beautifully sung, especially the last, in which the quartet seemed to have a style that is inimitable, producing a profoundly inspiring effect, almost of a chorus rather than just four voices. The promise of a fine program, given by the opening numbers, was more than fulfilled.

M. M. C.

Las Vegas Arts Festival Programs

The Las Vegas Arts Festival began June 15 and will continue until August 15. Las Vegas lies close to some of the finest mountain and woodland scenery in the United States, and visitors to the festival will not only enjoy an unsurpassed summer climate, but also the pleasures of whatever the out-doors has to offer in addition to the artistic presentations of the festival itself.

Under the direction of Mrs. Lucille M. Lyons of Ft. Worth, Tex., former president of the National Federation of Music Clubs, an excellent program of music and lectures has been prepared. There will also be a great cowboys' reunion July 3, 4 and 5, the premier rodeo of the Southwest. This is an annual event in Las Vegas and noted throughout the West as a revival of the most stirring pastimes of the western frontier. Clarence Gustlin has been associated with Mrs. Lyons in preparation of the musical program and will take part in many of its features.

Among those who will lead in the entertainment, instruction and religious devotions, are: Grace Wood Jess, Rev. W. R. Brown, Dr. J. B. Sears, John Cowper Powys, Cameron McLean, Rev. C. C. Higbee, Dr. A. F. Blanks, Dr. Fernandus Payne, Rev. A. C. Hoover, Tsianina, Rev. D. E. Moore, Dorothea Fry, Helen Fouts Cahoon, Mrs. Maggie W. Barry, Rev. W. O. Leach, Kenneth Rose, Rev. C. R. Barrick, Charles Wakefield Cadman, Rev. O. W. Hearn, Alberto Salvi, Witter Bygrave, Felipe Delgado, Rev. Gabino Rendon and Mrs. W. B. Tyler. As a finale, a gala performance of the *Sunset Trail*, operatic cantata by Charles Wakefield Cadman, will be given under the direction of Clarence Gustlin and the composer.

There will also be master classes by Cameron McLean,

Clarence Gustlin, piano; Mabelle Howe Mable, accompanying; Helen Fouts Cahoon, voice; Kenneth Rose, violin; Charles Wakefield Cadman, piano and composition; Mrs. C. R. Adamson, musical appreciation for children; Mrs. W. B. Tyler, children's choruses and singing groups for young people.

Mona Bates' Master Class

Following the European and American master class idea of a short term of intensive study, combined with recreation, Mona Bates has planned her summer course to take place from July 2 to August 11 at Port Dover—an ideal Canadian summer resort on Lake Erie. A limited number of scholarships will be awarded.

Pianists from Regina and Vancouver were the winners last season when students and teachers from many distant points in Canada and the United States enrolled. The summer course idea has been developed in response to the need of teachers, whose work during the winter season interferes so seriously with their own development; of pianists whose preparation for the concert season must be carried on during the summer, and of younger students—artists in the making—whose progress during the school season is necessarily so retarded. There will be special classes arranged for the latter in connection with Miss Bates' work, in which course there will also be awarded one junior scholarship.

Miss Bates' engagements this season have included three appearances in Ottawa under the patronage and immediate presence of their Excellencies, Lord and Lady Willington, the last appearance by special invitation to Rideau Hall.

N. Y. School of Music and Arts

William H. Felger, pianist and teacher of Youngstown, Ohio, arrived in the metropolis recently, bringing three pupils with him to study at the New York School of Music and Arts. Ralfe Leech Stern, director. Mr. Felger in previous years has shown his confidence in this school by sending pupils; those who arrived this year were Mrs. Walter Ball, Fred Watkins and Robert Scott. Mr. Felger has gone to Berlin, Germany, where he will study.

Another arrival at this school is Edward John McBride, of Casper, Wyo., also a pianist, who will take the six-weeks' course. Olive Cheek Humphrey, of Birmingham, Ala., a Stern vocal graduate, comes for a post-graduate course, July 1, bringing with her Mrs. Virgil W. Jackson, a lyric soprano of uncommon gifts; Mrs. Humphrey's pupils' concert of June 6 included thirteen numbers, all sung with splendid confidence and arousing rounds of applause.

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Many Piano Recitals at Felix Fox School in Boston

Casella Offers Interesting Symphony Program—Clement Lenom Honored—Other Notes

BOSTON.—The annual series of recitals at the Felix Fox studios in Boston was brought to a close on June 9, when a pupils' recital was given at the school, and Elizabeth Congdon, Helen Crocker and Marie McClung, graduates of the Normal Department, were given diplomas upon the completion of their course. Barbara Allen, Roger Fenwick, Marjorie Albert, Saul Cohen, Gabrielle Hurley, Sylvia Palladino, Myra Godowsky, Mary Harwood, Helen Currier, Sylvia Kussell, Richard Fox, Barbara Campbell, Selma Silverman, and Evangeline Pirie participated in the program.

Harrison Potter played at the studio on May 18, when he was assisted by Marie Nichols, violinist. A feature of their program was the Tcherepnine sonata in F major, for piano and violin. Mr. Potter played a varied program, ranging from Bach to Bloch. The recital of May 22 was given by George Cohen. There were classic and modern numbers on his program, and of special interest were an Impromptu-Serenade and Fantasie Lyrique, written by Mr. Fox.

A recital of music for two pianos was given on May 25 by Mr. and Mrs. Felix Fox. They played the I. Phillip transcription of the second organ concerto by Bach, and pieces of Chopin, Aubert, Infante, Rachmaninoff, and La Valse of Ravel.

James Gray, of the faculty, assisted by Wassily Besekirsky, violinist, gave a well varied program which included Franck's A major sonata for violin and piano, and piano compositions of Mendelssohn, Beethoven, Chopin, Szymanowski and Debussy. An advanced pupils' recital was given on June 5. Rebecca Thomas, Constance Percival, Marie McClung, George Cohen, Janet Hoch, and Burtram Borison, played a diversified and interesting program.

TILLOTSON PUPIL SOLOIST AT POP CONCERT

Doris Estey, a pupil of Frederic Tillotson, Boston pianist, played Gershwin's Rhapsody in Blue with the Boston Symphony "Pop" Orchestra, under Arthur Fielder, on June 14 and June 20. Miss Estey was received enthusiastically at each performance, and responded to the insistent applause of the audience.

BELGIUM DECORATES LENOM OF NEW ENGLAND CONSERVATORY

Clement Lenom, born at Gilly, Belgium, and the instructor for twenty-five years past in solfeggio and woodwind instruments at the New England Conservatory of Music, this city, and for many years an oboe player in the Boston Symphony Orchestra, has received notification from Brussels of his having been decorated with the Cross of Chevalier of the Order of the Crown of Belgium for his attainments as virtuoso, teacher and author.

Mr. Lenom was an honor pupil of the conservatories at Brussels and Paris. Soon after coming to Boston as a player in the wood-wind section of the Boston Symphony he became a member of the New England Conservatory faculty of which he is a popular and successful teacher. He is author of *Rhythm by Solfeggio*, published by the New England Conservatory and widely used as a text-book in music schools and collegiate music departments.

NEW ENGLAND CONSERVATORY NOTES

A concert of operatic excerpts by members of the class in dramatic interpretation of the New England Conservatory of Music, Boston, with Rulon Robison, tenor of the faculty, and the Conservatory Orchestra, Wallace Goodrich, conductor, brought an interested audience to Jordan Hall on June 12. Arias and duets from the standard operas were sung by Mr. Robison and the following advanced students: Elizabeth Ely, of Boston; Maurine Palmer, Pittsburg, Kans.; David Blair McClosky, Plymouth; Marion Warfield, Denver, Col.; Florence Owen, Newton; Ruth Lahan, Fall River; Leone Reynolds, Barre, Vt.; James R. Houghton, Somerville; Constance King, Bradford, Pa.

CASELLA CONDUCTS SYMPHONIC PROGRAM

Alfredo Casella, brilliant leader of the Boston Symphony concerts, opened the last week but one of this forty-second season with a program drawn altogether from the regular repertory of the symphony concerts. Opening with an impassioned reading of Cesar Franck's ever-beautiful symphony in D minor, the Italian then passed to an admirably written suite, Rossiniiana, that Respighi derived from Rossini's *Les Riens*. Of melodic charm and excellent craftsmanship, the music exercises a ready appeal and was received with enthusiasm by the large audience. Another novelty was Stravinsky's second suite for small orchestra, now piquant and now almost rude in its earthiness, but always stimu-

MUSICAL COURIER

lating. For the rest Mr. Casella gave a delicately imagined interpretation of Debussy's nocturnes, Nuage and Fêtes and, for brilliant closing number, the perennial favorite Chabrier's rhapsody, *Espana*. The conductor and his splendid orchestra were warmly applauded throughout the evening.

Summer School Begins at Cincinnati College of Music

The summer School of the College of Music of Cincinnati began on June 18 with an enrollment which indicates one of the busiest summer sessions in the history of the institution. A particularly heavy enrollment was experienced in the department of Public School Music, which is under the direction of Sarah Yancey Cline. This department is affiliated with and accredited by the University of Cincinnati and work done during the summer period carries credits toward degree honors. Much interest also was manifested in the new normal classes for teachers of violin and piano. The latter class is in charge of Frederick F. Hoffmann, a teacher of wide experience. Uberto Nealy, whose work with theory classes and the Junior Orchestra of the College of Music has given him a high standing with other teachers, is in charge of the violin normal instruction. Report was made that the enrollment for the dormitory for the summer period virtually has doubled that of last year.

Teachers, students and friends of the College of Music to a large extent made the Zoo Opera a sort of headquarters recently to pay tribute to the artistry of Italo Picchi, popular basso cantante, who had one of the important assignments among the principals in *La Gioconda*. Signor Picchi was given a fine reception on the occasion of his first appearance, and responded by giving a performance that was characteristic of past effort. He repeated his personal triumphs of the opening night when the opera was repeated.

At the present time the following pupils of the voice department of the College of Music are identified with the Zoo Opera, some of them in solo capacity: Bertha Paszty, Leland Sheehy, Ralph Hartzell and Elizabeth Carrisle, from the class of Giacinto Gorno; Sam Bova and Charles Dobson, from the class of Italo Picchi; Mary Kelly and Josephine Funke, from the class of Lino Mattioli.

Arthur Knecht, member of the violoncello faculty of the College of Music, has returned from New York, where he passed one month of intensive study with Cornelius Van Vliet, first cellist of the New York Philharmonic Orchestra, and is now filling a summer engagement at the Zoo Opera, also devoting much of his time to the teaching of a large class at the summer school of the College of Music.

Word comes from the Southland telling of the success of a concert recently given in Jackson, Miss., by A. Lehman Engel and Frances Elington. Miss Elington, who received the degree of Bachelor of Music at the Golden Jubilee Commencement and whose home is in Timson, Tex., had stopped off at Jackson to sing a program of original compositions by Mr. Engel, who studies theory with Dr. Sidney C. Durst. Dr. Durst predicts for his student a future in the field of musical composition. Newspaper reviews in Jackson were very complimentary both to the composer and his interpreter.

Farnam Opens Minneapolis Organ

Lynnwood Farnam opened the five manual Kimball organ in the Minneapolis Municipal Auditorium, June 4 and 5, with two programs, assisted by the Chicago organists, Bogen and Benedict, who demonstrated simultaneous use of the two consoles. Previously a parade was staged, featuring the most ancient melodeon that could be found; the opening recital was heard by an audience of 9000.

Mr. Nilsson of the Journal wrote that "Farnam made the musical dedication through a mighty program of organ music played with the supreme mastery and finish of the great artist. . . . There was neither a blur nor hit nor overemphasis of tone during the recital. Mr. Farnam's fame as a Bach player was triumphantly attested by the performance of the Toccata and Fugue in C major." Mr. Davies in the Tribune said that "the art of this performer made a profound impression," while Mr. Sherman of the Star asserted that with this recital "organ music in Minneapolis reached its apotheosis."

For his program Mr. Farnam drew on the American organ writers, Baumgartner, Delamarter and Simonds, as well as the English, and other ancient and modern composers.

Reception for Ifor Thomas

Ifor Thomas was given a reception at the Park Central Hotel on June 21, not because he had just arrived here, but because, having been brought to this country a few months ago by an American impresario, who then forgot all about him, he had just been discovered by John T. Adams, president of the Wolfsohn Musical Bureau, Inc., who took him under his wing and expects great things of him.

Ifor Thomas was born in Wales thirty years ago. His



ELISABETH RETHBERG AND JOHN McCORMACK

on their way to Europe, McCormack to give a few concerts and to take a rest at his summer place in Ireland, Rethberg to create the title role in Richard Strauss' latest opera, which she did, as all the world now knows, with great éclat. Rethberg is now back in America for her Ravinia Park season. McCormack, since his arrival in England, has turned away thousands at his Albert Hall recital, and, before this note gets into print, will have done the same again—after which Ireland, and rest.

mother was a famous singer who retired after her marriage, but was her son's first teacher. He was awarded a scholarship at the Royal Conservatory of Music in London, and after two years of training there went to France and became a pupil of Jean de Reszke, and later studied with Dihm Gilly at Milan. After having completed his studies Mr. Thomas sang tenor roles with the Monte Carlo Opera and at the three opera houses in Paris. He then sang in London, and in every city and town of any size throughout England, and received the highest honor his native land could pay a Welshman, the title of Ifor O Fon, conferred upon him at the National Welsh Music Festival.

At the reception were Frances Alda, Carmela Ponselle, Toscha Seidel, William Murray (of the Baldwin Piano Company), Eugene Bibbs, F. S. Horning, Thomas D. Bowen (president of the Telephone Company), M. H. Aylesworth, George McClelland (of the National Broadcasting Company) and many more.

Mr. Thomas will make his first public appearance in America on July 9, when he will be heard in half hour broadcast presented by the Franklin Motor Car Company through thirty-one stations.

Dai Buell's Flight and a Bon Mot

Dai Buell literally made a flying trip to Paris from London over Whitsuntide to meet her Paris manager, Monsieur A. Dandelot. She flew in the air for the first time in her life on the famous Silver Wing and added to the thrills of her life.

While it was her first flight in the air, her flights "on the Wings of Song" are habitual. In fact, her manager made a delightful pun which is amusing enough to share: In writing her name, he inadvertently left off one of the "I's" (Buel instead of Buell). When Dai Buell said: "Deux T s'il vous plait"—he answered: "Oui, one can not fly with one 'aile,'" (aile, meaning wing, sounds the same as our letter "I"). The name Dai Buell is fortunate in having two "Ts" with which to fly.

Henry Hadley Conducts His Opera

Henry Hadley came from his summer home in West Chop, Mass., on June 20, to conduct his opera, *Bianca*, which was given over station WEAF.



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Music and the Movies

"Voice More Important Than Features"

It is inevitable, thinks Lloyd Bacon, Warner Brothers' director and son of the famous actor, Frank Bacon, that a new method in the selection of players for Vitaphone pictures will be used. Bacon is an unimpeachable authority on this matter for he has been an actor and he directed Al Jolson's Warner Brothers Vitaphone picture, *The Jazz Singer*. In a recent interview, Bacon said: "Actors, who have coasted along to fame on their devastating profiles, have something else to guard since talking pictures have invaded Hollywood studios.

"The voice," continued Mr. Bacon, "and the use of this power is just as important as the features, if not a great deal more so. People will learn to recognize screen stars by the sound and intonation of their voices! This identification will become just as universal as the recognition by physical attractiveness and by certain eccentricities."

Vitaphone has proven, however, that screen stars, without stage experience, can be taught the art of speaking lines.

Roxys

A spectacular and interesting program is Roxy's this week. Goldmark's overture, *The Queen of Sheba*, under the inspiring leadership of Erno Rapee, is well received and let us say right here that we would suggest to Mr. Rothafel that he keep the delightful and exquisitely-done divertissement, *Valse Bleue de Lune*, on all his programs during the hot weather. It gives one the effect of a lovely, cool, moonlight night and is beautifully danced by Nicholas Daks and Patricia Bowman, assisted by the ballet.

Harold van Duzen sings splendidly, and with a fine voice, Just a Night for Meditation, by Lew Pollack. Thirty-two Roxeyettes follow in a number that is superb both for costumes and the girls' technic. Of course the magazine and Movietone add to the interest of the program. Scene Arabe is brilliantly staged and offers much entertainment, lavishly costumed and finely executed by the corps de ballet, Joe Santiago and Ben Hamid's Arabian Tumblers. Adelaide de Loca adds a charming song, Far Across the Desert Sands, by Amy Woodford Finden, and the feature picture, *The Foreign Legion*, with Lewis Stone, is not such a bad picture, as pictures go these days.

Mark Strand

The Mark Strand this week depends almost entirely upon the Silver Sheet for the entertainment offered, and it proves thoroughly interesting and of variety. Talking motion pictures play no small part in the bill, the principal one being Miss Information, with Lois Wilson, Edward Everett Horton and Allan Sears. As the voices of the three members of the cast reproduce well, one is enabled to listen to the unfolding of this amusing comedy without being over-aware of the mechanism which controls the talking. Those Pullman Porters is another movie, and in it the Kings of Harmony sing six or seven songs with a "pep" and spirit which invariably catch the fancy of the audience. Then there is the Movietone News. This gives one an opportunity to hear part of a concert given in Vienna in honor of Schubert's one-hundredth anniversary. A boxing bout follows between Tom Heeney and Gene Tunney, and then the only woman pilot, Captain Green, is shown commanding her river boat. The Movietone also reproduces a mimic battle which was fought at Governor's Island. The program contains as usual the regular Mark Strand Topical Review. The feature picture is *The Hawk's Nest*, with Milton Sills, Doris Kenyon and Montague Love. The plot revolves around the solving of a murder committed in a restaurant in Chinatown, and is worked out in such a manner that the interest of the audience is held throughout the picture. The musical part of the program consists of a prelude by the orchestra and an organ solo for the exit march.

Paramount

The Paramount stage show, Frank Cambria's Main Street to Broadway, this week features Roy Cropper, who sang with the Chicago company of the Student Prince, and Almira Sessions, whose voice easily won her audience, along with Paul Ash, his orchestra and the following: Calm and Gale, Barnett and Clark, Burday and Norway, Arthur Campbell, Ruth Witmer, The Felicia Sorel Dancers and Joe Besser. Some of it is interesting but just as much is not, so the average is fair. There is an orchestral prelude; Sea Dreams, a screen adaptation of the poem by Edgar A.

Guest; an organ concert by Mr. and Mrs. Jesse Crawford; the Paramount News, and a good picture, for a change, Florence Vidor in *The Magnificent Flirt*, which was suggested by Maman, by German and Moncousin.

Pilar-Morin Teaching Voice and Dramatics

Josephine Lucchese recently returned from an extensive European tour, and everywhere she appeared she was praised not only for her vocal art but also for her histrionic ability. All of this dramatic work on her operatic roles was prepared with Mme. Pilar-Morin, well known personage both in theatrical and musical circles. Mme. Pilar-Morin has given dramatic instruction to many other prominent operatic artists and also to actors, actresses, public speakers, etc. At her studio of the theater in New York, she also gives vocal instruction. An operation prevented Mme. Pilar-Morin from becoming an

opera singer herself, but her long training for that career enabled her to become thoroughly familiar with the vocal and dramatic requirements for success in that particular field. As an actress and pantomimist she has won wide recognition. Programs at the Pilar-Morin studios always are attended by many well known figures from the stage and the world of music.

I See That

The Hamburg Philharmonic Orchestra celebrated its centenary anniversary.

Mildred Dilling, harpist, is appearing in recital in London. Florence Wessell will sail for Europe on June 30.

Zerffi will hold a summer class in New York.

Suzanne Keener will travel 3,000 miles in order to sing for the Atwater Kent hour in San Francisco on August 19.

The Beethoven Symphony Orchestra will consider a few first rank artists for vacancies in the organization.

Ifor Thomas, Welsh tenor, was introduced to New York musical circles at a reception at the Park Central Hotel on June 21.

Margaret E. MacConachie, of Brownsville, Texas, was a visitor in New York last week.

Auditions for the Voice Via Radio School will be held in New York on Wednesday and Friday afternoons.

Sonja Gorskaja, Russian mezzo soprano, will return from Europe on July 1.

A folksong and handicraft festival was held in Winnipeg from June 19 to 24.

Esperanza Garrigue sailed for Europe last week.

Gena Branscombe's The Pilgrims of Destiny was given at the British Good Will Pilgrimage Banquet on June 15. An article appears in this week's issue, by L. Leslie Loth on The Parents' Part in the Child's Music Study.

William Berwald's prize winning organ work was well received at its first hearing at the Capitol Theater in New York.

There is an interesting interview with Oliver Stewart in this issue of the MUSICAL COURIER.

Millie Ryan wants to be one of 100 women to donate \$1,000 each toward the promotion of grand opera in English.

The Ravinia Opera Season opened auspiciously with La Gioconda and Rigoletto.

Crowds attended Goldman Band concerts despite rain.

The world's premiere performance of the Egyptian Helen, in Dresden, is reviewed in this issue.

Pennsylvania Grand Opera Company elects officers.

Chicago is to have an American Opera Company.

Rapee is to conduct the Symphony Concerts at Roxy's Theater.

Cincinnati Zoo Opera season began with brilliant performance of La Gioconda.

Daisy Elgin is to sing at the Democratic Convention.

Summer School session at the Cincinnati College of Music begins.

Muzio is acclaimed in Norma at the Colon, Buenos Aires.

McCormack is to remain abroad during balance of this year, returning to America some time in March of next year. John T. Adams denies reports that he has resigned as president of the Wölfsohn Musical Bureau of New York, Inc.

Tennessee State Music Teachers convene in Nashville.

Soloists are announced for the summer season in Holland.

Marie Sundelius closes busy season.

Frederic Knight Logan is dead.

Choirs to Tour Europe and America

Martin H. Hanson, who is in Europe making arrangements for the coming visit to the United States of the Prague Teacher's Choir of Czechoslovakia, and also for the European tour of the Dayton, Ohio, Westminster Choir, has cabled Richard Copley, his American representative, that interest in the American choir is very keen.

Two engagements have been made for the Dayton Choir to sing in Albert Hall, London, and also dates in four other English cities. Already twenty continental cities have signed up to hear this American choir when it goes abroad on tour in 1929. This is said to be the first purely American choir which has ever been given the honor of a foreign tour. John Finley Williamson is the conductor.

Among the listed patrons and patronesses who will welcome the choir in London are the Duchess of Athol, Lady Heath and Lady Littleton and the Deans of both Westminster Abbey and of Windsor Castle. The Duke of Connaught was host at a tea given for Mrs. H. E. Talbot, the sponsor of the Dayton choir, who is now abroad.

The Prague Teachers' Choir, whose first American tour will begin in January, 1929, well known to music lovers in this country. Prof. Metod Dolezil, the conductor, is called the "Toscanini of Choral Music." This choral group is not associated with any church nor supported by any institution but has been self-supporting since its inception twenty years ago. It is composed of sixty school teachers, many of them university professors. A leave of absence is being granted the members of the choir from their teaching duties.

Branscombe Work Heard at British Good Will Pilgrimage Banquet

It was indeed an appropriate selection to have a scene from Gena Branscombe's Pilgrims of Destiny provide the musical program at the British Good Will Pilgrimage Banquet held at the Hotel Astor in New York on June 15. This splendid work from the pen of one of America's best known women composers had been heard previously, and on this occasion tribute again was paid Miss Branscombe for her faithful portrayal in music of the struggles of the Pilgrim Fathers. Messages from his Majesty, George V. and President Calvin Coolidge were read, while among the distinguished speakers were the Rev. Harry Emerson Fosdick and the Rev. S. Parkes Cadman. Scene 5 of the choral drama was given, with the composer at the piano and with the following soloists: Mary Merker and Margaret Northrup, sopranos; Rosalie Erck and Paula Heminghaus, contraltos, and Georgi Brandt, tenor.

The banquet was attended by a group of unusually prominent guests, both British and American.



SIBYL SAMMIS MacDERMID MOVES

Sibyl Sammis MacDermid, of whom it has been aptly said, "a singer who teaches and a teacher who sings," has just announced the removal of her studio in New York City to the Hotel Ansonia. Mrs. MacDermid will continue teaching during the summer.

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Artists Everywhere

Julian Altman, Sylvia Altman and A. Millstone, violinist, pianist and cellist, pupils respectively of Stoeling and Aller, were heard June 10 over Calvary Baptist Church Radio, WQAO (same as WHN); their playing of standard works by Bach, Raff, Cui and Saint-Saëns gave great pleasure.

Leo Braun, conducting the recent concert of The Brahms Club, Town Hall, New York, was called "its affable conductor" by the Morning Telegraph, which further said "it was a spirited and satisfying affair." The Times spoke of the crowded house, ovation for the chorus and splendid orchestral accompaniments arranged by Mr. Braun. "Delightfully fresh and excellently schooled," said the Evening World, while the Evening Post said, "Mr. Braun is a splendid musician, an indefatigable worker and a real artist."

Stella Hadden-Alexander gave a series of radio recitals since her return from Paris in January. She was accompanist for the N. Y. Christian Science Oratorio Society Concert June 12, broadcast over the same station, WHAP.

Manfred Malkin goes to Europe June 30, and will visit his sister, Beata Malkin, dramatic soprano, in Berlin; incidentally, her appearance there as Aida brought her many eulogistic press comments, including such phrases as "beautifully, dramatically, conceived; mellow soprano, fine control." The Vossische Zeitung said, "Her top notes are of elemental power and brilliance." The Malkin Conservatory concert of June 10, at De Witt Clinton High School was conducted by Joseph Malkin.

Grace Leslie, as soloist at the Spartanburg, S. C., Music Festival in May, aroused the Herald to speak of her singing as follows: "Grace Leslie's voice showed a luscious quality of captivating accent; and her crescendos were well executed."

Marie Stapleton Murray, soprano, has been in Berlin since January coaching and studying Wagnerian roles. She plans to return to New York toward the end of June.

Henry Rowley, solo bass of St. John the Divine Cathedral, New York, gave a pupils' musical evening in Carnegie Hall June 7; excellent singing, an appreciative audience and large attendance marked the affair.

Edwin Orlando Swain closed his recent concert tour with an appearance in Providence, where he was one of the artists on the program which was given to dedicate the music room in the new home of Mrs. George Hail. Four hundred guests from Providence, Boston, New York and other cities were invited for this dedication concert. Mrs. Hail is president of the Plymouth District, Federation of Music Clubs.

Nevada Van der Veer's performance in Samson and Delilah, at the Mozart Festival in Harrisburg, Pa., brought the usual enthusiastic reports of the contralto's achievements. The Harrisburg Telegraph said: "Nevada Van der Veer, as Delilah, appeared on the stage for her third successive Festival engagement in Harrisburg, and received a hearty welcome; her voice is big and vibrant, tender in quality, especially in the two big solos."

Laurence Wolfe, tenor and Leone Kruse, soprano, of the Chicago Civic Opera Company, were engaged by the Greater Michigan Committee to sing at the International Kiwanis Convention in Seattle, June 17 to 21.

Anna E. Ziegler announces two lectures of special interest to singers: the subjects are Dependable High Tones in the Singing Voice, and The Master Songs of Brahms. Her well-known eloquence, combined with her large artistic experience, will make these lectures most interesting; certain discoveries made by her are based on Caruso's way of inverting his breath before high tones.

Rapee to Conduct Sunday Concerts at Roxy's

At the recent convention of the National Association of Music Merchants at the Hotel Commodore, New York, S. L. Rothafel announced that the Roxy Theater would resume its popular symphonic concerts next fall. These concerts were inaugurated last fall and were given under the baton of Erno Rapee. The programs arranged included the works of classical as well as modern composers, and that they were appreciated by Roxy patrons is evident from the fact that the audiences grew from 1,500 at the first Sunday morning concert to 6,250 at the final concert. Mr. Rapee continues as director at the Roxy Theater and will conduct the symphony concerts again next season.

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Music Notes From Coast to Coast

Altoona, Pa. Officers to serve for the coming year were elected recently at the annual meeting of the Altoona Music Club. They are: president, Harold H. Barker; first vice-president, Mrs. Lawrence Nugent; second vice-president, Russell Gerhart; recording secretary, Mrs. H. C. Dern; Federation secretary, Mrs. F. Woods Beckman; treasurer, Mrs. Eugene Myers. Mrs. Homer C. Miller, retiring president, presented her annual report. This is the sixth year of the club and the membership now totals 854. Department reports were also presented at the meeting.

The third annual commencement of the Barker College of Music was held recently in the auditorium of the Roosevelt Junior High School. The program was well balanced and well presented. The Barker College Orchestra assisted in the presentation of various numbers, the orchestra being under the direction of Harold H. Barker.

Anthony Iannone, violinist, a teacher at the Barker College of Music, recently underwent several weeks' treatment in the Jefferson Hospital in Philadelphia following a nervous breakdown. He is now recuperating at his home here.

F. B. W.

Birmingham, Ala. Minnie McNeill Carr, of the faculty of the Birmingham Conservatory of Music, and one of Birmingham's best known pianists, was presented in recital by the Conservatory recently and gave a delightful program, admirably rendered. Her numbers were selected from classic and modern composers, climaxing with the Moszkowski concerto, with orchestral part on the second piano by Edna Gockel Gussen. A large audience attended and accorded the artist cordial applause. She was the recipient of many floral tributes.

Lowela Hanlin presented her pupil, Mary Olive Freeman, pianist, in recital, assisted by James Nolan, tenor, pupil of Nell Esslinger. Miss Freeman revealed good technique and tone, which give promise of a successful musical career.

Alice Graham's pupils were heard in recital in the Conservatory Concert Hall. Outstanding among the performers were Milton Smith, tenor, and Virginia Knight, pianist. Mr. Smith was enthusiastically applauded, having to respond with an encore. His voice shows excellent possibilities.

Corrie Handley Rice's pupils gave a recital in the music room of the public library. Nettie Catherine Orr and Mildred Eastburn, both young students with talent, were featured. The Commencement Concert of the Department of Music of Howard College, under the direction of Paul de Launay, proved a success. Pupils of Olive de Launay, soprano, and head of the voice department, assisted. The Piano Orchestra, composed of seven pianos with fourteen pianists playing simultaneously, was splendidly received by the large audience. A string orchestra gave several of Prof. de Launay's compositions, selections from his Mystic Poems, which have been well received both in this country and in France.

The All-Star Course (Mrs. Orlene Shipman and A. Brown Parkes) presented Joan Ruth, Metropolitan soprano, with the Two Black Crows, at Pantages Theater.

A number of the voice pupils of Mrs. Walter Heasty were heard in recital at the Tuthill Hotel. Those singing included Evelyn Knecht, Isabel Felder, Luella Howell, Mrs. Wm. H. Tait, and Eleanor Matthews.

The Birmingham Conservatory of Music has presented students in a series of annual recitals. Alma E. Perkins, pupil of Edna Gockel Gussen, assisted by Hazel Sweat, violinist, pupil of Leopold Auer, appeared in this series. Another of outstanding worth was the recital of Maude Moore, pianist, also a pupil of Edna Gockel Gussen, assisted by Charles Bernhard, baritone, pupil of Ruth Y. Chandler. Miss Moore's program of difficult numbers was brilliantly rendered.

The Birmingham Conservatory of Music, Edna Gockel Gussen, director, has recently become affiliated with Birmingham-Southern College and taken over the music department of the College. In compliment to the flourishing Summer School now in progress at that institution, a splendid concert was presented in the auditorium of handsome new Munger Hall. Those taking part were Edna Gockel Gussen, Charles Bernhard, Jane Hamill, Mrs. R. H. Bumgardner, C. R. Klenk, C. M. Smith, Lois Greene, Minnie McNeill Carr, and Maude Moore.

A. G.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Los Angeles, Cal. The keynote of the last Tandler Little Symphony concert was essentially modern, introducing in its first performance Henry Cowell's Symphonietta, which was contrasted with a little known Mozart work. A Walking Tune by Percy Grainger, a Lullaby by Franz Shreker, a round dance by Reger and a Stravinsky Suite, for small orchestra, were the offerings of the orchestra. Glenn LeVitte, baritone, gave two ecclesiastical numbers, Ecce Deus by Clifton and Tantum Ergo by Cesar Franck, in an impressive manner and with good vocal effect.

Henry Schoenfeld, conductor of the Women's Symphony, was guest conductor, and Fritz Gaillard, cellist, was soloist at the popular Symphony concert at the La Monica Ballroom. Gaillard played a Saint-Saëns concerto for the cello.

The Southern California chapter of the National Association of Harpists, of which Alfred Kastner, of the Philharmonic Orchestra, is president, gave an unusual program at the Beverly Hills home of Mr. and Mrs. Harvey Mudd. The program included several numbers for four harps; also solos, songs with harp, and works for violin, harp and organ. Mr. Kastner's "Wunderkind" pupil (age eleven), Ann Mason, created a sensation. The others appearing were May Hogan Cambert, Gertrude Peterson, Marie Miller, Marguerite Wilbur and Lucy Lewis, harp; Stephanie Kastner, soprano; Max Amsterdam, violinist from the Philharmonic Orchestra, and Hague Kinsey, organ.

The first concert given by the Bach Cantata Society, organized and directed by Hal Davidson Crain, a prominent

(Continued on page 30)

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. KELERT..... President
WILLIAM GEPPERT..... Vice-President
ALVIN L. SCHMOEGER..... Sec. and Treas.
Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circle 4580, 4581, 4582, 4583, 4584, 4585.

Cable address: Musicerur, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

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CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 829 to 830 Orchestra Building, 228 South Michigan Ave., Chicago. Telephone, Harrison 6118.
LONDON AND GENERAL EUROPEAN HEADQUARTERS—OMAR SABRECHT (in charge), 154 Wigmore Street, W. I. Telephone, Mayfair 6452. LONDON BUSINESS OFFICE—175 Piccadilly, W. I. Telephone, Gerard 5267. Cable Address: Musicerur, London.
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VIENNA, AUSTRIA—PAUL BECHERT, Schellinggasse 13, Vienna 1. Telephone, Vienna 72-647. Cable address: Musicerur, Vienna.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago. Western Distributing Agents: New England News Co., Eastern Distributing Agents: American News Co., Ltd. Agents: Sydney, Melbourne, Brisbane, Adelaid, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents: The International News Company, Ltd., Brown's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

COPY FOR ADVERTISING IN THE MUSICAL COURIER SHOULD BE IN THE HANDS OF THE ADVERTISING DEPARTMENT BEFORE FOUR O'CLOCK ON THE FRIDAY PREVIOUS TO THE DATE OF PUBLICATION. THE ADVERTISING RATES OF THE MUSICAL COURIER ARE COMPUTED ON A FLAT RATE BASIS, NO CHARGE BEING MADE FOR SETTING UP ADVERTISEMENTS. AN EXTRA CHARGE IS MADE FOR MORTISING, NOTCHING, LEVELING, AND LAY-OUTS WHICH CALL FOR SPECIAL SET-UPS.

Entered as Second Class Matter, January 8, 1882, at the Post Office at New York, N. Y., under the act of March 3, 1879.

NEW YORK

JUNE 28, 1928

No. 2516

In many musicians, modesty consists in being unaware of the need of it.

Some persons play piano to show off the music; some to show off themselves; some to show off the piano.

June is a great month. It is the time when brides and conservatory graduates look forward to a wonderful existence.

If your press agent expenses are running too high but you need publicity, hop across some ocean on a plane, aero or aqua.

The first official day of summer occurred last week, which makes the opening of the 1928-29 musical season about 105 days distant.

London has about 20,000 professional musicians. That makes about 20,000 persons more who do not pay for London concerts or operas.

Just because the festival season is over, and has left some deficits here and there, is no reason why those and other communities should not continue to feel festive about music.

Strauss a back number among the composers of our day? Hardly, according to the reliable accounts that are coming across seas regarding the beauty and skill of his music in Egyptian Helen. Of course the modernistic camp, in its destructive fury now happily spent, spared no effort to belittle Strauss and relegate him to the limbo of the Has-Beens. In this latest opera he proves, however, that he is a Still-With-U's, and that most of the modernistic fraternity are Never-Weres.

Mozarabic liturgical music, of ancient origin, has been deciphered by two clergymen who discovered the notation key to the pieces at the Royal Abbey of Santo Domingo de Silos, in Burgos, Spain. A report delivered to the Medieval Academy of America, says that the Mozarabic music was sung in the Spanish churches by Christian congregations after the Moslem conquest until ordered discontinued by Pope and King in 1089. The report adds: "The rhythm of the Mozarabic music was free and followed the rhythm of prose." These newly avail-

able melodies for liturgical prayers should be of deep study interest to students of Spanish culture of the Middle Ages, archaeologists, liturgiologists, philologists, musicians and music scholars. The known number of the manuscripts is thirty-eight.

George Gershwin, returning from Europe last week, is quoted by the Morning Telegraph as saying that he "discovered" a great composer abroad, Alban Berg, pupil of Schoenberg. Gershwin would not have had to go far to "discover" Berg, whose music is well known in Europe, his Wozek, produced frequently, being one of the most widely discussed operas in the modern repertoire. No doubt the Telegraph did not report the Gershwin interview verbatim.

The contemplated concert performance of Gounod's Faust, at the Stadium, must puzzle some progressive musical souls in a city where that opera is given annually with all the scenic and other pomp and circumstance which the work requires for its most appropriate presentation. Anyway, has not the day for concert hearings of operas begun to wane strongly? Always excepting, of course, the truly educational Wagner functions with illuminative explanatory discourses by Dean Walter Damrosch.

Professor Burke, connected with the Employment Bureau of the College of the City of New York, says that needy students of that seat of knowledge should learn to play the saxophone, in order to find profitable occupation during the vacation period. It appears that the College has many requests each summer to furnish saxophone players for the country and seaside resorts and camps. Why not establish a Chair of Saxophone Art and make the course a part of the obligatory curriculum, with diplomas and degrees for the graduate musical moaners on the pretzelized horn?

The program of the annual festival of the International Society for Contemporary Music at Siena, Italy, September 10-17, has an interesting feature which is unexpected. This is a concert of old Italian music by the orchestra of the Augusteo from Rome under Molinari. It was understood by the music committees and the various national sections of the International Society that no orchestra works could be submitted because there would be no orchestra. It now appears that there will not only be a great orchestra, but a great conductor, and it seems a pity that this eminent instrumental combination should be used to play old Italian music instead of playing some of the music of contemporary composers. The International Society for Contemporary Music was organized for the purpose of performing music by writers in the modern idiom. If the Society is to live and thrive it must adhere to its original intention and plan. It is probable that every national section of the entire organization, not to speak of innumerable young modern composers, will feel it to be a personal injury that, an orchestra being available, modern works were not played by it.

Schubert's Unfinished Symphony is to stay unfinished, at least so far as the Columbia Phonograph Company composition contest is concerned. Kurt Atterberg, of Sweden, has won the contest with his original symphony in C major, and receives a prize of \$10,000. Honorable mention went to the Austrian Professor Franz Schmidt, and the Polish Czeslaw Marek. None of the composers who submitted "finishes" to Schubert's Unfinished Symphony met the favor of the judges in the competition. Altogether 500 scores were submitted from twenty-six countries. The winner, Atterberg, is forty years old, was born in Goteborg and studied in Germany. He has published many symphonic and other works and now is conductor of the Stockholm Orchestra and president of the Swedish Society of Composers. This Schubert contest began in a rather stormy manner, when representative musicians all over the world resented the idea of having Schubert's great fragmentary work "finished," but the Columbia Phonograph Company quickly and wisely adapted itself to the growing opposition, and changed its plan so as to allow composers to enter works of a general character with no dependence upon Schubert's pages. Prominent musicians were invited as judges and the contest took on dignified conduct and useful purpose, with no apparent objects of selfish publicity or commercial exploitation for the firm sponsoring the project. The Columbia Company succeeded admirably in its enterprise, and if the concern has benefited or is to benefit materially from its connection with the Schubert contest, it deserves a reward so worthily won.

HAY MAKING

Music teachers sometimes suppose that advertising for pupils will bring immediate results.

There are cases when such advertising does bring immediate results. If Franz Liszt or Caruso were to return to earth and to advertise a master class to begin the very day after the advertisement appeared, they would undoubtedly be besieged by pupils.

But there is a vast difference between exceptions of this sort and the average, even when the average is extremely high. The fact is that most students of music make definite arrangements for lessons well ahead of time, and the teacher who begins his advertising for fall and winter pupils in September is likely to find that other teachers have been ahead of him.

Consequently it often happens that though a pupil finds himself definitely attracted by the advertising of a certain teacher, he cannot immediately begin his studies with this teacher because of having already made arrangements.

Few pupils are in a position to make rapid changes. Their financial limitations require of them a modest conservatism which forces them to make arrangements ahead of time to conform with their budget, and often to arrange for living accommodations in a strange city and to shoulder the burden of traveling expenses and other outlay.

Therefore the teacher who thinks that the summer is a poor time to advertise is making a mistake that he himself will pay for. If he would only stop to imagine what takes place in the homes of the people who are likely to be his pupils, he would find that conditions are not quite what he apparently supposes. Music students are in most cases supported by parents or others who provide funds for their studies and whatever expenses arise incidental to those studies, especially when they involve leaving home and living for a year or more in a distant city, is one which will be discussed not for a day or two, or a week or two, but possibly for months, and the student who succeeds in overcoming parental opposition is pretty sure to be the one who has a definite teacher in view and is informed as to that teacher's charges and whatever other expenses may be involved. Such a student is not likely to find it possible to alter his plans at the last moment. Having overcome parental opposition with the argument of the necessity of studying with some particular teacher, the student may flinch from suddenly bringing another name to the fore.

And so the advertisement that suddenly flashes up in September or October, when the student is just getting ready to begin studying, is likely to prove exceedingly alluring, but ineffective because of conditions. Music study advertising is not like the advertising of a sale at a department store. Such advertising depends upon immediate results and is generally carefully planned for a time when purchases are about to be made. Even so it often happens that great numbers of people find that the advertisement has come too late and that they have just expended in some other quarter the sum they allotted to that particular purchase. The advertising of a music teacher is that of a steady commodity in which reputation and good will are involved, and with the competition what it is today, it is likely to happen that a student may "just not think" of some particular teacher because the advertisement of that particular teacher is not in sight at the moment or during the time when that student is poring over the advertising columns in search of the "one and only."

Even experienced teachers might be surprised at the immense amount of care and attention that is given by students to the selection of an instructor. The average student gives the matter as much attention as does the average man to the purchase of an automobile or a home. And in conversation with students one quickly discovers that they are familiar with the specifications, qualifications, and prices of nearly every advertised teacher who is in the market for pupils. Most of the successful teachers know this and maintain their advertising steadily, often with an increase in the summer. Some who might be more successful than they are fail to appreciate the psychology involved and allow their advertising to lapse during the summer, with the inevitable result when the season opens.

Variations

By the Editor-in-Chief

Was Goethe musical? His relations to music are described by Wilhelm Bode, in a book called *Die Tonkunst in Goethe's Leben*. (The Tonal Art in Goethe's Life.)

The immortal poet, dramatist, and philosopher, is described as revealing his first love for music at the home of his artistic and cultured parents. In 1775 he went to Weimar, where music formed one of the chief diversions of the Court. When Goethe became Intendant of the Weimar Royal Theater, a new era began for that institution. Works by Cimarosa, Paisiello, Bach, Handel, Gluck, and Mozart, graced the repertoire and Goethe himself was busy with plans for opera and Singspiel librettos, besides diligently prosecuting his thorough studies of the laws of acoustics. The Stadt Musikus (City Musician) Eberwein, was commissioned, says Bode, "to organize a little private orchestra for the Goethe home, and during the autumn of his life the great man often found pleasure in bidding phenomenal young Felix Mendelssohn to play for him."

On the other hand, it is a significant fact that in anticipation of Mendelssohn's first visit to Weimar, Goethe's piano had to be cleaned, tuned, and restrung, and his music dug out from dusty trunks in cellar and attic. Also, during the Goethe travels in Italy, his writings include references to every art manifestation in that melodious land, except music.

August Richard, in his Goethe researches, contradicts Bode somewhat with the assertion that Goethe's strongest friendships with musicians were confined principally to composers of the lesser sort, and cites that fact as a proof of Goethe's lack of true musical judgment. Philipp Christoph and Johann Friedrich Reichardt were Goethe intimates, but their music has not survived their own period.

With Carl Friedrich Zelter, Goethe exchanged 885 letters and himself ranked such correspondence higher in importance than that with Schiller. We now know Zelter to have been selfish, narrowminded and utterly insensible to the talents of his contemporaries. Many of his epistles to Goethe, if they influenced the recipient, must have led him along entirely wrong musical paths and into radically erroneous conclusions. Undoubtedly it was due to the baleful Zelter manipulations that Schubert, Beethoven, and Berlioz received only scant acknowledgment of, or no answers at all, to their letters to Goethe; and that Weber was treated so coldly by the poet whom he adored. It seems almost unbelievable, too, that neither in the voluminous and detailed Goethe diaries nor in the correspondence with Zelter, is there a single line referring to the deaths of Schubert and Beethoven.

Looking elsewhere for further data, one finds an interesting sidelight on Goethe's musical understanding, in a letter written by the twelve year old Mendelssohn to his sister. At that time, a certain Madame Sczimanowska, a beautiful Pole, stood high in favor with Goethe, and was praised immeasurably by him as a pianist. Shrewd little Felix wrote to sister Fanny: "Goethe ranks Sczimanowska higher than Hummel. He has confused her beautiful face with her unbeautiful (nicht huebsches) playing."

The Mendelssohn verdict was corroborated many years later, when Goethe, in his talks with Eckermann, said: "She was not only a great virtuoso but also a beautiful woman. That is why everything she did seemed attractive to us."

Goethe at first utterly failed to appreciate the greatness of Schubert's setting of *The Erl King*, and considered his poem outraged by the song.

Was Goethe musical?

And that brings to mind a recollection regarding Liszt. He once taught at the Geneva Conservatoire. Some of his reports on his pupils still are preserved in the archives. One of them is typically Lisztian. It reads: "She has very lovely eyes."

Man's inhumanity to man doesn't begin to compare with prima donna's inhumanity to prima donna.

If the Rockefellers still believe that it is a disgrace to die rich, they might try financing several of our American symphony orchestras.

Russian baby—"For Heaven's sake, little mother, if you will insist on crooning that monotonous cradle

song in C minor, would you mind making that E natural an E flat every time you sing it?"

With excuses to Alexander Pope:
"Most persons to the films repair,
Not for the music, but the pictures, there."

One of the municipal opera houses in South Germany, says the Vienna Rundschau, recently revived an old opera which had not been in the repertoire of the house for many years. The third act opens with an extended duet for flute and harp. When the conductor began to rehearse the score (an old copy descended from his predecessor) and came to the duet in question, he noticed a pencilled remark three measures before the end of the number: "Wake up the violins here."

Delilah had finished using the shears on Samson. She said: "That's the way I wish mine fixed." New York Telegram.

"Animals are such agreeable friends—they ask no questions, they pass no criticisms." George Eliot wrote that.

In the beginning all was perfect. The garden had Eve, but no one wrote a song about her called *The Only Girl*.

A new book on Wagner is announced by a Berlin publisher. It treats of "the life and music of this great composer." Truly a welcome volume. It is high time that the world should know something about one of its shamefully neglected gifted heroes of tone.

A new variation on an old theme: "I care not who makes a nation's songs, so long as I be allowed to make laws to fit them."

Carl D. Kinsey, business manager of the Chicago Musical College, favors us with a letter (and permission to reprint it) received by him recently. The communication will be of especial interest to Eddy Brown, the noted American violinist:

33 Chappell St., New London, Conn.

Dear Sir:

June 12, 1928.

Please tell me the cause of the following: When I am ready to play a violin solo in public I forget it. People say I am nervous. Is this true? Why should I be nervous? Heifetz didn't act nervous the night he played at the Armory in New London. Why? How can I overcome this? The violin that I wrote to you about was not made in 1730 but is about 50 years old. Do you know where I can get an old violin? Will two sound posts improve the tone of a violin? What is meant by the "Elman Tone?" Did Wilhelmj really get the most tone from the violin than any other person? Could you give me the address of the following: Efrem Zimbalist, Renée Chemet, Mischa Elman, Fritz Kreisler and Jacques Thibaud and Albert Spalding, Max Rosen, Mischel Piastro and Bronislaw Huberman. Who do you consider the greatest violinist of the day? Does Paganini's violin still exist? Can any one make a record from a blank record; if so, how? Do you know anyone who will give me a chance to make a record? I want a chance to prove that I can really play the violin. Can you help me do it? I have one of Mr. Witherspoon's records, I enjoy it very much. About how much would it cost me if I took a course at the Chicago Musical College in violin music from Prof. Auer counting all my expenses? Do you have to pay cash? I dearly want to take a course but I haven't much money, that is the reason I want to play some so that I can make some money to pay for a course at the Chicago Musical College in violin music. Please help me. Thank you very much!

Yours sincerely,

(Signed) EDDY BROWN.

Close harmony—Maier and Pattison.

Ancient history note—Giorgio Polacco made his American debut as conductor of the Tivoli Opera in San Francisco.

Arthur Hartmann, the violinist, says that he uses the final "n" in his name because otherwise it would number thirteen letters. "I am superstitious," he explained, and went on: "Did you ever consider the case of Tristan and Isolde? Their combined names have thirteen letters. See what happened to that couple."

Some musical artists climb Parnassus and others content themselves with the Alps.

At an evening party not long ago we came to the conclusion that the only example of supreme and

perfect contempt is the feeling entertained by the classical pianist for the jazz player who has been dragged to the keyboard by a bevy of palpitant and admiring young things.

The population of the United States now is estimated at 118,331,000, of whom a great many do not read the *MUSICAL COURIER*, much to their loss, and ours.

A true critic is one able to understand the difference between opinion and prejudice.

No, Euphrathisbe, Beethoven's Rage Over a Lost Farthing is not one of his set of Scotch songs.

In the spring the music teacher's fancy lightly turns to thoughts of—Master Classes.

Fame: a little space on the front page that a murderer will occupy tomorrow.

We met a young soprano the other day with a fine voice who did not desire to join the Metropolitan but preferred to go into musical comedy. We shall not reveal her identity for fear that some opera-obsessed vocal instructor might get hold of her and warp her unusual intelligence.

Messa—"What is the difference between an octet and an octopus?"

Voce—"I don't know, I never heard an octopus."

"That," said the pianist, after a painfully slow rendering, "was Grieg's Butterfly."

"Hm!" answered a friend, "sounded more like his caterpillar." Ex.

"That," said the pianist, after a painfully pianissimo rendering, "was MacDowell's Eagle."

"Hm!" answered a friend; "sounds more like his canary."

"That," said the soprano, after a painfully screechful rendering, "was Alabieff's Nightingale."

"Hm!" answered a friend; "sounds more like his peacock."

"That," said the basso, after a painfully heavy rendering, "was Moussorgsky's Song of the Flea."

"Hm!" answered a friend; "sounds more like his Song of the Kangaroo."

It was a period of wild rejoicing in New York last week. Happiness filled the air. On every side one noted smiling faces and heard cheery converse. The children in the streets clapped their hands in sheer ecstasy of delight. Tired workmen coming home at night greeted their wives with an extra hug. Clerks smote their employers affectionately on the back, and were smitten affectionately in return. Motormen and chauffeurs exchanged gladsome greetings as their vehicles sped by one another. Subway passengers chanted joyous hosannahs in unison. Shop girls put an extra dash of color to their dressing. Policemen wore a flower or a bit of bunting in their buttonholes and embraced rapturously when they met on their weary rounds. Wherever one looked, listened or went, hysterical exultation reigned, loud, unconfined, illimitable. And with good reason. Mary Garden had just announced to the newspaper interviewers that the best way to preserve softness and beauty of skin is to take strawberry baths.

An English archaeologist cables to the British Government that he has found in Mongolia the remains of a city which dates from 4,000 B.C. If he searches with further diligence among the ruins he surely will discover the bones of the first prima donna who believed that she really looked like her publicity photographs.

When the late Gustav Mahler stepped to the platform to conduct a symphony concert at Providence, R. I., he asked the concertmaster: "How many inhabitants has this place?" "About 250,000," was the answer. "Well," snapped Mahler, "where are they tonight?"

Real national prosperity will not be achieved in America until every citizen has eight tubes in his radio.

The best known guide book in the world says: "Traveling in Africa no longer is a hardship. COURIERS may be found everywhere from Cape Town to Cairo." Thanks for the ad, brother LEONARD LIEBLING.

WHAT TO SEE IN EUROPE

Emanuel Seuel, a retired banker of Indianapolis, is an enthusiastic music lover and has been traveling around Europe for several years on a musical pilgrimage. A recent editorial in the *MUSICAL COURIER* entitled "Dry Facts" attracted his attention and he suggested to the editor that perhaps some dry facts regarding the things people who are visiting the European festivals as listed in the March 22 issue of the *MUSICAL COURIER* might or should see would be welcome. He gives the following, covering a period of 243 years, from Bach to Brahms, and listing houses that still exist in their original form or have been altered to meet present needs.

The following birth houses are museums. Schubert's in Vienna; Mozart's in Salzburg; Bach's in Eisenach; Schumann's in Zwickau; Beethoven's in Bonn, where may be seen the attic in which he was born and an interesting collection of his personal effects, especially a piano voiced extra loud, with extra long black keys because of the master's short fingers; memorial tablets adorn the Handel house at Halle and the Brahms and Mendelssohn houses in Hamburg.

Houses in which some of them died are Handel's in London; Chopin's in Paris; Liszt's in Bayreuth; Wagner's in Venice; Verdi's in Milan; Bruckner's, Gluck's, Schubert's and Haydn's in Vienna, the latter now a museum.

Interesting cemeteries include the one in Vienna called Central, where are buried Mozart, Beethoven, Schubert, Brahms, Bruckner, Johann Strauss, Von Suppe, and others; in Pere-la-Chaise, Paris, most of the French composers are buried; Bach is buried in Leipzig, and Mendelssohn in Berlin.

The most important homes are Liszt's in Weimar, now a museum; Hans Sachs' in Nuremberg, and his favorite inn, the Bratwurstglocklein; Wagner's in Graupa near Dresden, a combination house and stable where he wrote Lohengrin; Wagner's last home and grave in Bayreuth; Beethoven's homes in Vienna, 8 Moelkerbastei, and 9 Ungarnasse; at Baden, Nussdorf, Moedling and other suburbs are many homes and haunts; the house in which he died no longer exists, a cross on the front wall of 15 Schwarzspanier Strasse indicates the site. At 6 Kettenbrucker Strasse, Schubert died.

From Munich a trip to the palaces of King Ludwig, the patron of Wagner, are of great interest, especially at Starnberg, where the king met his tragic end.

Important museums are the British Museum, London; the museum at the Paris Opera; the National Library at Berlin, and the Hochschule Museum; at Munich, the Deutsches Museum; the Wagner Museum at Eisenach; the Manskopf Museum at Frankfurt-am-Main, and the Friends of Music Museum in Vienna.

OPERAS PLEASANT AND UNPLEASANT

Strauss' new opera, *Die Aegyptische Helena*, seems to have made more stir internationally, than any operatic novelty since the war, except Puccini's *Turandot* and Boito's *Nerone*. Puccini and Boito are dead; but Strauss seems very much alive. Two years hence, in all likelihood, the international critical fraternity will be making another pilgrimage to Dresden, to hear the next Straussian creation; indeed, we are informed that the composer is about to depart for Garmisch and immerse himself in the subtleties of another Hofmannsthal libretto, on a light theme."

From the account of our own correspondent and other authentic reports it seems to be pretty clear that once again Strauss has turned the trick of seducing the public into enthusiastic admiration of his uncannily superior craftsmanship and other talents. The foreign critics are mightily impressed. For instance, the London Times writes of the "reemergence of Germany as a world-power in operatic production. True, it is a world-power by default, for Italy has lost Puccini and can at present bring forward no composer likely to replace him." But it is a world-power which even the operatic magnates of Broadway are willing to recognize. For New York is to have *The Egyptian Helen*, at the Metropolitan, which will not produce either *Salome* or *Elektra*, the works by which the musical dramatist Strauss is destined to live, as long as he lives at all. *Salome* and *Elektra* are relegated here, in deference to a happily deceased Mrs. Grundy, to the dusty shelves. We tolerate the more showy and amiable Rosenkavalier, while we eschew the undoubted subtleties and charms of Ariadne. But we shall not be spared the diatonic grandiloquence of the elderly pseudo-classical, pseudo-Goethean Strauss, in order to make prima—and bella—donna holiday.

However, both Rethberg and Jeritza seem to have

afforded a gracious holiday also to the audiences which heard and saw them at the Dresden and Vienna performances of Helen.

McCORMACK DESERTS US

McCormack, it seems, according to the news notices, is planning to remain abroad during the balance of this year. That is all right for "abroad" but leaves America rather out in the cold. Since his departure for Europe some weeks ago McCormack has been turning thousands away from his London recitals and, as a cable to his manager, D. F. McSweeney, received just as he was about to sail, says, "the usual thing happened." What the usual thing is with McCormack everybody knows, and one wonders sometimes whether the great tenor has not by this time arrived at a point when so much applause and adulation have begun to bore him. Not that it would make any difference to the public if it did, for his singing arouses the public to such a pitch of uncontrollable enthusiasm that it has to have its say no matter whom it pleases or displeases.

Until October McCormack intends to stay at his summer place in Ireland, and during October and November he will make a pleasure tour of Europe with his wife and daughter, during which time he will visit scenes of his early triumphs in Italy and possibly, being now a Papal Count, may give a private recital at the Vatican. America must wait for his return until some time in March of next year, for he also has a tour of Great Britain and Ireland planned, commencing in January. Mr. McSweeney will arrange for a few appearances in the spring and is planning a full tour for 1929-30.

And so, for nearly a year, McCormack is to be absent from the United States, and a long year it will seem to the many to whom his recitals mean so much.

HELENA—RETHBERG

Whether or not the Strauss-Hoffmannsthal "quasi symbolical stew in two acts," *Die Aegyptische Helena*, of which an extended report will be found on page 7, is to be regarded as a great work or not, seems to be as yet doubtful, but there is no doubt whatever as to the greatness of Elisabeth Rethberg's portrayal of the title role. That is one thing upon which all writers have agreed, and it seems that this extraordinary artist sang and acted with such effect that most commentators seem to have seen in the role of Helena a great musical and dramatic creation, whatever the rest of the opera may be. So potent was Rethberg's influence and the spell she cast over her hearers, that the Drama Club of Dresden (Buehnen Club) went to the trouble of dispatching a cable after the performance which reads: "Helen scores a triumph through Rethberg's unsurpassable art. Throngs of enthusiastic people pack opera square for ninety minutes after curtain and overcrowd Hotel Bellevue where banquet was held. Speeches celebrate Rethberg as queen of song. Busch toasts her as such and Strauss presents her with his portrait." One gains the impression that to Rethberg was largely due the sensational success of the work, which would prove the correctness of the judgment of Busch and Strauss in having chosen her to create its most important role.

SUCCESS OF COMMUNITY CONCERTS

On another page Dr. Sigmund Spaeth, in an interview, tells of the success of the Community Concerts organization of which he is the head, and gives names and figures to bear out his statements. That the organization has succeeded is not to be wondered at. It is the result of a union of managers who have empowered Dr. Spaeth to book any of their artists in concert courses arranged under the plan suggested by them and developed by Dr. Spaeth. This offers communities a selection of artists greater than was possible by any previous system of concert giving, and they have been quick to perceive the advantages of the plan and to enter into it with enthusiasm.

SPLASHES OF MUSIC

During this rainy month of June nothing would have been more appropriate than a concert program as follows:

| | |
|---|-------------|
| Clouds | Debussy |
| Raindrop Prelude | Chopin |
| Play of the Water | Ravel |
| Fog on the Hudson | Whithorne |
| Thunderstorm (from Pastoral Symphony) | Beethoven |
| Fountains of Rome | Respighi |
| The Cry of Water | Tipton |
| The Deluge | Saint-Saëns |
| Ocean Symphony | Rubinstein |
| Accursed Wet (from Rhinegold) | Wagner |
| Invocation to the Sun | Mascagni |

Tuning in With Europe**The No-Boss Idea in Music**

The much-advertised stunt of the Moscow orchestra "Sinfonans," namely, the playing of symphonic concerts without a conductor, has been duplicated—duplicated in the classical home of symphony concerts, Leipsic, the city of Mendelssohn, Reinecke and Nikisch. What we thought was a mere communistic aberration has now found its way into the most bourgeois of musical communities, and has earned the approval of all the pedants, as well as the musical intelligentsia. The Leipsic Symphony Orchestra, discarding its conductor for the time being, played the *Eroica* symphony and other standard works to the entire satisfaction of the most critical listeners. What is more, they did not merely play it correctly, without a flaw in fact, but they interpreted it, by virtue of a natural musical feeling, with great conviction and effectiveness. We are assured by the editor of the *Zeitschrift für Musik*, the magazine founded by Robert Schumann (in other words, the upholder of the most sacred Leipsic traditions) that the essential intensity of the first movement was fully realized, and that certain fine gradations prescribed by Beethoven were brought out for the first time within the writer's memory.

* * *

Subversive Propaganda

What dangerous doctrine have we here? What? —the conductor, that greatest of great men in music, the *primo uomo*, the darling of the gods (and goddesses), not necessary? Why, it is positively subversive. Here we have been paying fifty thousand, seventy-five thousand dollars a year, two thousand dollars for one concert, to admire the magic conjurer playing on a "perfect instrument" (which sometimes gets an honorable mention); and now the instrument presumes to play alone. Let us forget these deplorable happenings; one cannot tell whether they might lead. Why, some people might even find new ways of economizing. It must not be.

* * *

A Remarkable Feat

A seventeen-year-old blind pianist won the gold medal in the Bournemouth (England) music festival with the Beethoven E flat major concerto, which he learned from hearing phonograph records. He memorized it, according to newspaper reports, in two days, after which he was able to rehearse it with the orchestra. Considerable concentration!

* * *

Rosettes versus Palms

So La Jeritza's wrath has been appeased, after all. The day has been saved by French courtesy and resourcefulness. Instead of the Palms of the Academy (popularly known as "the leek") which were conferred upon the other artists she gets the Rosette of the Ministry of Public Instruction. Since gentlemen do prefer blondes, how could the outcome be otherwise? And blondes are so educational, as Lorelei would say.

* * *

Better Not Say Anything

Hugh Walpole, the English novelist, recently dared to break a lance for the "foreign" opera singer, after some poor performances at Covent Garden had brought out the periodic wave of patriotic propaganda in favor of the native. He was promptly jumped on by various British musicians including Sir Landon Ronald. But Sir Landon himself was so careless as to say something somewhere about the "ugliness" and lack of musical appreciation of the town of Glasgow, whereupon he was jumped upon, in turn, so hard that the poor singers were quite forgotten. Never mix the issues is a good maxim.

* * *

Muss and Fritz

Word comes from Rome that Fritz Kreisler visited Mussolini and played for him, and that the two became very pally. Kreisler, it is said, was fascinated by the Duce's ways and his great culture. Austria should take the hint and make Fritz its ambassador in Rome. Every time Muss rattles the sabre Fritz would twittle the bow, producing for the good of his country a soothing tremolo.

* * *

English Luxuries

The Morning Post of London bemoans the decline of music (except in its mechanical forms) and lays it to economic causes. "For most people music is a luxury, and as the strikes of 1926 cost the nation £500,000,000 it was inevitable that luxuries should be curtailed." One luxury that was not curtailed, however, was drink, which, according to statistics, cost the British nation three times as much, namely 7½ billion dollars, during the same period. There are luxuries and luxuries.

C. S.

Ravinia

(Continued from page 7)

Papi, who received an ovation as he made his way to the conductor's stand. Papi counts innumerable friends in Chicago as well as at Ravinia.

Rethberg, fresh from her triumphal successes in Europe, was to have opened the season as Amelia in *Ballo in Maschera*, but a sudden indisposition made it impossible for her to appear and Pagliacci and Cavalleria were substituted.

QUEENA MARIO "A PINCH HITTER"

Queen Mario, though not a member of the Ravinia Company, consented to sing the role of Nedda in Pagliacci and by so doing saved the management in a difficult position. She was acclaimed as she came on the stage and after the Bird Song. She was in glorious voice, looked well in borrowed costumes, acted with conviction and understanding and her huge success was in every way deserved. Happy an opera company that can secure such a pinch hitter.

MARTINELLI SCORES

Martinelli is an old favorite among Ravinians. His singing was a joy to the ear and his portrayal even an improvement on his previous conception. At the close of the Lament a hurricane of plaudits broke from every side of the theater and at the close of the act the tenor was recalled a dozen times before the curtain.

DANISE A FORCEFUL TONIO

A season without Danise here would seem impossible. Danise is completely at home at Ravinia, where he has been a favorite for many years. Season after season he comes back, bringing with him his full operatic baggage, which consists of beautiful singing, superb diction and clever acting, and all these qualities were manifested in his Tonio. Danise is a pillar of strength in this unsurpassable company and his success had every mark of a personal triumph.

MOJICA IN THE CAST

In the little role of Beppe, José Mojica rose to stardom. Here is an artist who makes a great deal of the smallest opportunity, and he shared equally in the success of the production.

CAVALIERIA RUSTICANA

Florence Easton, who had been absent from these surroundings for too long a period came home in the garb of Santuzza in the Mascagni opera. Her dramatic soprano was found at its very best, her acting was poignant and she scored one hundred per cent with her many admirers.

CHAMLEE SINGS TURIDDU

Chamlee's Turiddu is an old acquaintance at Ravinia. In fine fettle, he sang himself into the hearts of the audience, which broke into salvos of applause whenever the occasion demanded and these opportunities came as often as Chamlee sang.

The balance of the cast was uniformly fine, consisting as it did of Mario Basiola as Alfù, Gladys Swarthout as Lola and Philine Falco as Mama Lucia.

A beginning which presages a record breaking season.

Crowds Hear Goldman Band Despite Rain

The Goldman Band opened its second week in the series of free concerts on the Mall in Central Park on June 18, and, despite the rainy weather, the large audience remained not only until the end of the printed numbers but until four encores had been played. The program consisted entirely of old music, works by Handel, Gluck, Haydn, Rameau, Boccherini and Mozart, and the soloist for the evening was Lotta Madden, soprano, who opened her sixth year as soloist with this organization. Miss Madden sang an aria by Gluck, and was so enthusiastically received that she, too, gave a number of encores.

Practically every evening last week some rain fell, but it was necessary to cancel only one entire concert, and that was on Tuesday. On the other evenings when the band played and it began to rain, thousands of devotees of these concerts sat with umbrellas raised apparently content that the music heard was well worth a slight drenching.

A miscellaneous program was arranged for Wednesday, and Del Staigers, popular cornetist, appeared as soloist. The first half of the concert on Thursday was devoted to Wagner, and the second half to Nicolai, Herbert, Tschaikowsky and Roberts. Friday night Tschaikowsky dominated the program, but there also were numbers by other composers in order to lend variety to the offerings. Miscellaneous programs were given on Saturday and Sunday evenings.

As already recorded in the MUSICAL COURIER these concerts are the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, and are held in the Mall in Central Park on Monday, Wednesday, Friday and Sunday evenings, and on the Campus of New York University on Tuesday, Thursday and Saturday evenings.

Pennsylvania Grand Opera Company Officers

The following officers have been elected by the Pennsylvania Grand Opera Company for the 1928-29 season: W. Frank Reber, president; Margaret Wynne Paris, first vice president; Mrs. Houston Dunn and Eleanor E. Hamilton, vice presidents; Carroll R. B. Righter, secretary; Harold J. Vogler, treasurer; Francesco Pelosi, director general; Michael H. Pelosi, assistant director general; Mrs. Houston Dunn, chairman of the women's committee; Mary Virginia Allen, chairman of the junior committee, and Margaret Wynne Paris, chairman of the box committee.

Twelve subscription performances are scheduled to be given by the company next season in the Philadelphia Academy of Music.

Daisy Elgin to Sing at Convention

Daisy Elgin, coloratura soprano, who has had great success in concerts and her joint appearances with Beniamino Gigli, and Giuseppe De Luca, baritone, both of the Metropolitan Opera Company, has been engaged to sing at the Democratic Convention on June 28 at Houston, Tex., which will be broadcasted.

Simmons Sings at Convention

William Simmons, baritone, was heard at the National Association of Music Merchants' convention at the Hotel Commodore, New York, and was enthusiastically received

for his singing of the prologue of Pagliacci and a group of English songs, being obliged to respond with several encores. Mr. Simmons' services were rendered through the courtesy of Atwater Kent of Philadelphia. He was ably assisted by Solon Alberti at the piano.

Cincinnati Zoo Opera

(Continued from page 7)

director, which, with the assistance of Louis Raybaut, stage manager; Wm. Tyrolier, conductor and chorus master; Willard Rhodes, assistant conductor; John Herfurth, scenic artist; and Paul Bachelor, ballet master and a well trained chorus, made for glorious performances. For this season Mr. Miller and Mr. Van Grove have planned a stupendous performance of *Die Meistersinger* with the unique feature that the guilds will be represented by the singing societies of the various labor groups in the city. These have been rehearsing under the direction of Alfred Hartzell, who trains the chorus for the May Festivals. Other Wagnerian operas will be *Lohengrin*, *Tannhäuser* and *Die Walküre*, which are all great favorites in Cincinnati. Another feature of the season will be a production of "*L'Oracolo*" written by Frank Leoni and produced only by the Metropolitan Opera Company in New York which has been carefully guarding its exclusive rights.

The audience which heard the opening performance of *La Gioconda* on Sunday evening was so enthusiastic over the soloists, the scenic effects, the orchestral accompaniment and the director that applause was so spontaneous as almost to interfere with the performance. Seldom has an opening night met with such success. Martino Rossi aroused the greatest enthusiasm as "*Barnabas*," in which his gorgeous voice was splendid. Bettina Freeman sang the title role beautifully and impressively. Nevada Van der Veer sang gloriously and surpassed even the highest expectations of those who know her as a May Festival singer. Constance Eberhart's lovely voice again gave much pleasure, and Italo Picchi added to the production his dignity and fine artistry, both as singer and actor. Forrest Lamont, whom the local audience enjoys to the utmost for his sincerity, his dramatic interpretation and fine tenor voice, found in "*Enzo*" a role which gave him ample scope, and he scored another success.

Rigoletto was a splendid vehicle for the vocal and histrionic artistry of Josephine Lucchese as Gilda, Robert Ringling in the title role, Ralph Errolle as the Duke, Natale Cervi as Monterone, Herbert Gould as Sparafucile, Constance Eberhart as Maddalena. To these were added Louis John Johnen, who has sung with the company since its first season, Bertha Paszty, Sam Bova, Harry Cantor, Max Toft and Mary Kelly. Nature took a hand in the scenic effects on Monday and again on Friday night and the audiences were treated to a magnificent display of thunder and lightning in the last act, which heightened the wonderful effects of the singing. On Wednesday evening "*Caro Nome*" gave such pleasure that the no encore rule had to be broken and Lucchese duplicated her exquisite singing of this popular aria. The quartet in the last act was also one of the high spots of each performance, the voices blending perfectly. Lucia and Il Trovatore will be presented during the second week.

M. D.

Paris

(Continued from page 8)

composer, whose works figure on the programs of Fritz Kreisler, is also here, en route from New York to all the European capitals.

PARIS THRILLS

Eleanore Rogers, young American coloratura, who will make her debut at the Dresden Opera as the Queen of the Night in *Die Zauberflöte* next month, was just in Paris immersed in the thrilling occupation of buying new clothes. She left for Dresden together with Jeanne Gordon, of the Metropolitan Opera Company, in time to hear the première of the Egyptian Helena, for which Elisabeth Rethberg secured them seats.

The sun has finally remembered Paris, and once again the sidewalk of the Café de la Paix is the rendezvous for friends who have not met since last year. Joyous greetings around the small round tables animate that magic corner, which attracts the whole world.

N. de B.

Florence Wessell to Sail

Florence Wessell will sail for Europe on June 30 aboard the S. S. Rotterdam. Mrs. Wessell will go to Paris first, after which she will make a tour of the festivals, including Salzburg, Vienna, Munich and possibly Bayreuth. She will also look over the musical field with an idea of arranging tours for some of her artists next season. She will resume work in her New York studios in October.

Final Alliance Symphony Concert

The third and last concert of the season was given by the Alliance Symphony Orchestra, Alexander Bloch conductor, recently with Ruth Taylor MacDowell, violinist. The program included the Ernest Bloch Concerto Gross, Bach's concerto in E major, and the Tschaikowsky Serenade, op. 48.

News Flashes

Muzio in Norma at the Colon

Buenos Aires.—Norma was given at the Colon by special request of President of the Republic Alvear, with Claudia Muzio as the heroine. The house was sold out as soon as the announcement was made, and Impresario Scotto was obliged to promise an immediate repetition of the Bellini score. Muzio was the recipient of enthusiastic applause and Serafin conducted the performance brilliantly.

L. T.

News Flashes

Townsend Resigns from Friends of Music

Stephen Townsend has resigned his position as conductor of the Friends of Music Chorus and it is rumored that his successor will be someone who will be brought from Europe by Artur Bodanzky on his return.

Anne Roselle Leaving for Verona

Anne Roselle received a cablegram from Zenatello, manager of the opera at Verona, that rehearsals will begin on July 22. Therefore she will leave New York on July 7, on the S. S. Duilio and will arrive in Verona on July 20. She has been engaged for six performances of *Turandot*.

Rethberg Engaged for La Scala

A contract for six appearances of Elisabeth Rethberg for *La Scala* in Milan has just been signed through Bruno Zirato, who is the representative of Emilio Ferone of Milan, agent of *La Scala*. Mme. Rethberg will appear at *La Scala* during the month of May, 1929.

Goossens, Chaliapin and Thomas the Stars of Faust at Covent Garden

According to a cable received by the Eastman Theater, Rochester, Eugene Goossens, the brilliant young British leader who has transferred the major portion of his musical activities to America, conducted a special performance of *Faust* at Covent Garden, Friday night, and the affair took on all the aspects of a gala event. Feodor Chaliapin sang *Mephistopheles*, with John Charles Thomas in the role of *Valentino*. The performance will be repeated tomorrow night with the same principals.

Goossens will sail for the United States in a few weeks to fill a summer engagement of eight concerts at the Hollywood Bowl. He begins his fifth season as conductor of the Rochester Philharmonic Orchestra on October 17.

Los Angeles Opera

According to word received from Los Angeles, the 1928 season of the Los Angeles Grand Opera Association will open on October 3 with *Tosca*, in which Jeritza, Tokatyan and Danise will appear. The rest of the repertory is as follows:

October 5, *Love of Three Kings*, with Vettori, Johnson, Pinza, Danise.
October 6, *Turandot*, with Jeritza, Tokatyan, Pinza.
October 8, *Madame Butterfly*, with Rethberg, Barra, Picco, Telva.
October 9, *The Jest*, with Vettori, Tokatyan, Tibbett.
October 10, *Carmen*, with Jeritza, Johnson, Pinza.
October 11, *Faust*, with Rethberg, Tokatyan, Tibbett, Pinza.
October 13, *Cavalleria Rusticana* and *Pagliacci*, with Rethberg, Barra, Johnson, Tibbett.
October 15, *Andrea Chenier*, with Rethberg, Barra, Danise.

The Opera in San Francisco

Advice from San Francisco states that the opening date of the 1928 season of the San Francisco Opera Company, Gaetano Merola, general director, has been changed from September 19 to September 15, owing to the early opening of the Metropolitan in New York on October 29. The repertory and cast for the season in San Francisco are as follows:

September 15, *Aida*, with Rethberg, Telva, Johnson, Danise.
September 17, *The Jest*, with Vettori, Tibbett, Tokatyan.
September 19, *Tosca*, with Jeritza, Tokatyan, Danise.
September 21, *Madame Butterfly*, with Rethberg, Telva, Barra.
September 22, *Turandot*, with Jeritza, Vettori, Tokatyan.
September 24, *Love of Three Kings*, with Vettori, Johnson, Danise, Pinza.
September 25, *Fedora*, with Jeritza, Danise, Barra.
September 27, *Andrea Chenier*, with Rethberg, Telva, Danise.
September 29 (Matinee), *Tosca*, with Jeritza, Tibbett (first time as Scarpia), Barra.
September 29 (Evening), *Faust*, with Rethberg, Tokatyan, Pinza.
October 1, *Carmen*, with Jeritza, Tokatyan, Pinza.
October 3, *Cavalleria Rusticana* and *Pagliacci*, with Vettori, Johnson, Tibbett.

Music on the Air

LIGHTER MUSIC (?)

The sages seem to disagree on just what the public wants in the way of musical programs. Three men, very closely associated in the music field in that they are figures whose ideas are often accepted, have recently made diverse statements on this very subject. First came Olin Downes, critic of the New York Times, who wrote an article stating that demands for better music are increasing and who also said that "radio is giving the public the opportunity of hearing much good music." He draws the conclusion that because of this fact concert audiences have grown larger in the last five years.

Following the statement of Mr. Downes comes one from Julius Mattfeld, music librarian of the National Broadcasting Company, who says that, because of the varied tastes of the audiences, they (N. B. C.) do not know what the audiences want and that very often the selection of composers on radio programs is influenced by the personal tastes of program arrangers. He then elaborates when he says that they have found that the most popular group of composers are the makers of the lighter music, such as Friml, Kern and Gershwin. This is a statement from someone who is on the inside of the door, so it carries weight.

However, the ideas which Arthur Judson expressed in a recent interview are also of importance. Mr. Judson knows his audiences from a radio angle and a concert one also, and the interesting statements he makes are worth considering. His bidding is to put lighter fare on the summer programs—Bach, Beethoven and Wagner being essentially winter music. He mentions as composers who are substantial, but not fatiguing, Strauss, Rossini and Suppe, Delibes and Tchaikowsky. These are good enough, any musician will acknowledge, but one cannot help wondering how to account for the fact that on Mr. Judson's Stadium Philharmonic concerts the greatest symphonies are included. If they can be enjoyed by the audiences that go there (they are huge ones, and are made up mainly of people who seldom go to winter concerts), why is it that this music is considered too heavy for radio audiences? We are wont to believe that there will be many who will look forward to the weekly programs of the Stadium broadcasts just as there are many who will cherish the waltzes of Strauss. One will never deny that the radio audience is the most heterogeneous of all audiences, and that the broadcasters are faced with the overwhelming problem of satisfying all tastes. The unfortunate part of it is, that it all has come from the same receiver.

ON TURNING THE DIAL

MONDAY, JUNE 18.—The Roxy programs have lost something of their brilliancy, although we did hum, for a long time after hearing the potpourri, the strains of many Gershwin melodies. The Sittig Trio, which always does artistic work, added another selection to the many by which it has pleased the radio audiences, when the Finale of the Haydn Trio in G major (which is really known as a Gypsy Rondo) was performed with skill.

TUESDAY, JUNE 19.—A gala gathering of Rotarians took place in Milwaukee, the members coming from the four corners of the earth and representing some forty-four nations. At this big event Paul Althouse and Jeanette Vreeland sang beautifully. Over station WSTP, located in St. Paul, the program was broadcast, and Miss Vreeland delighted us in arias from *Forza del Destino* and *Carmen*, and Mr. Althouse likewise in arias from *Lohengrin*, *Pagliacci*, *Rigoletto* and *Aida*. Sir Dan Godfrey, F.R.C.M., conductor of the Bournemouth Symphony and president of the Rotarians in England, conducted the orchestra in Elgar's *Pomp and Circumstance* after having been introduced by Verbrughen, conductor of the Minneapolis Symphony.

Just how it all happened that the Whiteman concert of the Columbia Phonograph hour was heard over the NBC is something some of us do not understand. It was a coast-to-coast hook-up and of course presented music such as only Whiteman can make with his band.

WEDNESDAY, JUNE 20.—The Kolster Hour presented a charming performance of the Chimes of Normandy with the usual anonymous singers. Perhaps this air of mystery adds to the glamour of broadcasting, but we invariably find ourselves wondering who this or that artist is when they have done especially good work, as was the occasion on this night.

THURSDAY, JUNE 21.—The ingenuity of George Engles, as manager of the concert bureau of the NBC, was brought to the fore once more, when he invited managers from out-of-town to assist at two concerts in the studios of the broadcasting building. This night offered the second of these, a gala array of artists being listed. The Parnassus Trio, the Smith Brothers, the Captivators, and countless

others offered a number or two with an unusual verve and spirit. Philips Carlin made all merry with his clever announcing, and one wonders just how the artists felt about the "mechanical applause." Was it a stimulus? It seemed that way. But do concert managers feel that they are offering mechanical applause? However it was "a good time had by all," inside and out. Over WOR, Robert Braine assisted Bernhard Leviton and the Little Symphony Orchestra. The Grieg A minor concerto was the pianist's choice, played with much artistry.

FRIDAY, JUNE 22.—The United Opera Company presented Faust in abridged form as the second contribution to opera in English. This work is worthy of support no matter what the individual might feel about the change of language. There are many who have never known the joy of listening to opera in a language which was understandable to them, and it must be a wonderful experience to hear again a work and value it from the standpoint of more than just a musical appreciation. Godfrey Ludlow's time was cut—our loss—but what we did hear was of a sanguine Spanish flavor which seems to fit Mr. Ludlow to perfection.

SUNDAY, JUNE 24.—Sunday seems to have become the day for regular set appearances. On the roster are Genia Zielinska, Devora Nadworney, Arcadie Birkenholz, Hans Barth, and, of course, the Atwater Kent hour, which has assumed summer proportions in becoming rather nondescript. It almost seems superfluous to comment on the artists, as we have done so to such an extent that repetition may prove monotonous.

MARGHERITA TIRINDELLI.

Esperanza Garrigue Sails for Europe

Esperanza Garrigue sailed for Europe on June 19 on the S. S. George Washington. She has been invited to visit her brother-in-law and his family, President Masaryk, life president of Czechoslovakia. Mme. Garrigue goes first to Paris to visit Thelma Spear Lewisohn, whose fine criticisms



ESPERANZA GARRIGUE

of her song recitals in Berlin, Vienna and Paris have been reprinted in the MUSICAL COURIER. Mme. Garrigue will see her old friend, Lilli Lehmann, in Germany, and also will attend music festivals in Munich and Salzburg. After traveling with the Masaryk family, she will go to Italy to visit some of her pupils who are singing in grand opera, among them, Annite de Alme, who has appeared as Santuzza, Leonora in *Il Trovatore*, Ballo in *Maschera*, and Maria Marca, who has been praised as Gilda and Lucia. Mme. Garrigue has had a very successful season, numbering prominent artists among her students. Sofia del Campo, prima donna of South America, studied five times a week at the Garrigue Studios. Her recent Red Seal Victor Records attest the improvement in her voice, and her enthusiasm for Mme. Garrigue's teaching is so great that she planned to give lectures at the Government Conservatory in Chile and to give examples with her own voice of the Esperanza Garrigue special exercises which restored her beautiful voice and bravura singing. Sofia del Campo is now in Chile giving forty concerts and appearing in twelve operatic performances. She returns to New York in November and will be heard in recital.

Mme. Garrigue will reopen her New York studio on October 1.

Mischakoff at Chautauqua Again

Mischa Mischakoff, concertmaster of the Philadelphia Orchestra, is going to Chautauqua again this summer where

he will teach from July 5 to August 20 and also act as concertmaster of the symphony orchestra of which Albert Stoessel is conductor. Besides, Mr. Mischakoff is scheduled to appear with the New York Symphony on July 14 to play the Mendelssohn concerto. He will also give three recitals with the Mischakoff String Quartet.

Henry Clancy and Stuart Gracey at Amherst

The Amherst College Chorus gave Walpurgis Night and the Brown Heather, conducted by R. E. Wicher. The soloists from New York were Henry Clancy, tenor, and Stuart Gracey, baritone. The Springfield Republican commented as follows: "Mr. Clancy was particularly effective in his work—easily the gem of the concert. Mr. Gracey has a resonant voice, almost tenor in its range. His work was very good, especially in Walpurgis Night." In a letter from W. P. Bigelow, musical director at Amherst College, to Walter Anderson, manager, the former stated: "Your soloists, Clancy and Gracey, came, sang and conquered. They were 'bully' and I have heard no dissenting opinions."

Daiber Sails

Jules Daiber, American representative of the European Festivals' Associations, sailed on the Resolute on June 16 for his annual pilgrimage to the musical and dramatic festivals at Bayreuth, Munich, Salzburg, Heidelberg, Vienna and Stratford-on-Avon in England. He reports a greater interest in these festivals this summer by all classes of students, musicians and music lovers, and the advance sale of tickets through his office has far exceeded previous years.

Mr. Daiber will make his headquarters until July 15 at his Paris office.

Keener to Travel 3,000 Miles for Engagement

On August 19 Suzanne Keener will be heard on the Atwater Kent concert hour in San Francisco, and in order to fulfill this thirty-minute engagement she will travel 3,000 miles across the continent. This young soprano has become such a great favorite over the radio that already she has been booked for nearly seventy concerts for next season by the National Broadcasting Company.

Concert at Bloomingdale Hospital

On June 6, Ralph Leopold, pianist, assisted by Marie Renza, soprano, and Gustave Rothe, tenor, with Elizabeth Barbour, accompanist, gave a concert at the Bloomingdale Hospital, White Plains, N. Y. At the close of the program Mr. Leopold was urged to give so many encores that another program resulted.

Obituary

FREDERIC KNIGHT LOGAN

Frederic Knight Logan, well known composer and musical director, passed away at his home in Oskaloosa, Ia., on June 11, terminating an extended illness of paralysis from which he had been suffering for four years.

Possibly the most popular of Mr. Logan's works were his arrangements of the Missouri Waltz, The Blue Rose Waltz, and his Indian lyrics, of which Pale Moon has gained the widest favor. Among his other works, Pipes of Pan, Russian Lullaby and Castilian Sketches are of importance. There are also Songs of Cupid, Lift Thine Eyes, Fallen Leaf, Summer Showers and many others. Over the Hills was the last song written by Mr. Logan.

Mr. Logan received his entire musical education in this country, under the most prominent teachers of Chicago and New York City. He directed for David Henderson Productions, the Jefferson de Angelis Opera Company, David Belasco, Charles Frohman, Montgomery and Stone, Maude Adams, and Chauncey Olcott.

His mother, Virginia Knight Logan, and an aunt, Mrs. Mary E. Stone survive him. Interment was in Forest Cemetery, Oskaloosa, Ia.



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College of Fine Arts Honors Mary Becker

To Mary Becker, nineteen-year-old Syracuse University graduate, fell the distinction this year of being the first student in the history of the College of Fine Arts, Syracuse University, to complete the violin and piano courses at the same time. Miss Becker is the daughter of Conrad L. Becker, professor in the violin department at Syracuse University and who for the past thirty-eight years has headed that department. Incidentally, Professor Becker is leaving the university this June to open a studio in Syracuse.

Miss Becker played two complete recitals in connection with the graduation programs this year, one a violin program, on May 17, and the other a piano program on May 25. This is something never before done by any student



MARY BECKER

in the history of the university, and the usual thing is for a student to give only a half a recital.

The faculty of the college were unanimous in the statement that Miss Becker, who received a certificate in piano and violin, is the outstanding student in the instrumental department. According to Dean Butler, Miss Becker is the first student to appear on a commencement program in two numbers with the orchestra as soloist on different instruments.

Miss Becker is responsible also for establishing another precedent in that the faculty of the College of Fine Arts drew up a set of resolutions officially commanding her work as follows:

RESOLVED: That the faculty of the College of Fine Arts desires to express its appreciation of the splendid record made by Miss Mary Becker, who has just completed the certificate course in violin, piano and theory of music.

Miss Becker has the distinction of being the first student in the history of the College to complete the two subjects, violin and piano, at the same time, and with a degree of virtuosity quite unusual in one of her age. Her beautiful graduation programs were a feature of this year's senior recitals.

Miss Becker's exceptional talent, maturity of interpretation and brilliant technic promise to carry her far in her art.

The faculty takes pleasure in entering this resolution in its minutes and in presenting Miss Becker with a copy of the same.

Miss Becker, who has chosen the violin as her life work, has played that instrument since she was ten years old, receiving her only instruction from her father. She has played the piano since she was nine years old. At Syracuse University she received her instruction from Prof. Alfred Goodwin. Miss Becker will continue with her studies in New York City this fall and expects to do concert work there also. She is a cousin of Melville Clark, president of the Clark Music Company of Syracuse and internationally known harp virtuoso and inventor of the Clark Irish harp.

Sergei Klibansky in Europe

Sergei Klibansky, New York vocal instructor, has arrived in Berlin where a large class awaited him. Since his arrival several of his artist pupils have appeared with success at the Berlin Opera house, namely, Anna Scheffler-Schorr, in the Magic Flute; Johanna Klemperer, in Der Freischütz and Fidelio; Tila de Garmo in the Magic Flute, Der Freischütz and Marriage of Figaro; Walter Jahnkun in the Drei Mädel House at the Grosse Schauspielhaus.

Johanna Klemperer left for Russia where she will be soloist at concerts which Otto Klemperer, general music director, will conduct.

Mr. Klibansky's Berlin pupils are most enthusiastic in regard to his teaching, and urge him to prolong his stay in Berlin. He will reopen his New York studio in September.

Hilda Burke Reaches "Fine Dramatic Heights"

Hilda Burke gave several solos at the annual meeting of the Maryland Federation of Music Clubs held recently at the Woman's Club in Roland Park. Miss Burke, who has been engaged to sing with the Chicago Civic Opera Company next season, was heard in songs and operatic arias. "Of Miss Burke's ultimate renown in the operatic field there can be no doubt," wrote V. P. H. in the Baltimore Sun, "for in these numbers she rose to such fine dramatic heights of vocal power and beauty as to achieve individual distinction that is convincing and sincere. Virginia Castelle, at the piano, gave the singer excellent support with her intelligent and sympathetic accompaniment." Miss Burke is an artist pupil of George Castelle, vocal teacher and conductor of the Baltimore and Ohio Glee Club.

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GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.

MRS. JEAN WARREN CARRICK, 144 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, O.; 4013 Bellis Ave., Baltimore, Md.; Frederick, Md.; Columbus, O., Fall; Waterville, Me., Aug. 6.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, O. 6010 Belmont Ave., Dallas, Tex.; July 10, Cleveland; Aug., Little Rock, Ark.

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Music Notes From Coast to Coast

(Continued from page 23)

voice teacher of Los Angeles, was given in the quaint little old Superet Church. Alfred Megerlin, formerly concertmaster with the Philharmonic, played the Bach Chaconne from the six sonatas for the violin alone. His playing won a round of applause. Flora Meyers Engle, soprano; Diane Neutra, mezzo-soprano; Dr. Carl Omeron, tenor, and Hal Davidson Crain, baritone, also did excellent solo work.

The Woman's Lyric Club, under the direction of J. B. Poulin, gave a most enjoyable program at the Philharmonic Auditorium to close their season. The work of the club is of an unusually fine order. Ivan Edwardes, baritone, sang Le Reve (Massenet) and Il mio tesoro instante (Mozart) with finish. His voice is both sweet and powerful. The Madrigal Quartet then sang Waken Lords and Ladies Gay, Homing Birds, and Parasha's Reverie and Dance. The work was exceptionally smooth. The Tschaikowsky Nutcracker Suite, set to words, made an effective and popular number for the chorus. The last half of the program was given over to Harriet Ware's Undine, with Mary Teitsworth, soprano, in the title role. It proved an interesting work, tuneful with good harmonies.

The Orpheus Club, under the direction of Hugo Kirchhofer, gave one of the best programs of its excellent list at the Philharmonic Auditorium. Ludwig Foerster, cellist, played Adagio from the Dvorak concerto for the cello.

Lucille Gibbs, soprano, recently returned from abroad, gave a program at the Artland Club, assisted by Florence Joy, accompanist, and Rolland Klump, flutist.

Florence Cole-Talbert was presented in concert at the Philharmonic Auditorium under the patronage of the Woman's Auxiliary of the National Association for the Advancement of Colored People. She displayed not only a beautiful voice but also thorough musicianship and dramatic ability of a high order.

The Ellis Club (men's chorus) gave the final concert of its fortieth season, under its director, J. B. Poulin. Francia White, soprano, and Fred McPherson, baritone, were soloists. Mrs. Hemor Robinson was accompanist. The house was packed and they gave an exceptionally fine program.

The Western Music Trades Association put on an International Music Pageant at the Ambassador Auditorium in which over 2000 artists appeared.

Louis Graveure, once baritone but now tenor, is in Los Angeles conducting his usual summer master class.

The pupils of Guido Caselotti recently put on the opera Mignon very successfully at Long Beach.

Frantz Proschowski, noted vocal pedagogue, who is conducting a master class for teachers under the management of Merle Armitage, was tendered a reception by his pupils at the studio of Louise Gude. An interesting feature of his work here is the scholarship class, scholarships being given to various singers from different glee clubs; the idea is to raise the standard of vocal work in such groups.

Joseph Zoellner, Sr., presented his artist-pupil Leslie Maloche in recital at the School Auditorium.

William Thorner, eminent voice teacher, will conduct his first master class outside of New York City, in Los Angeles under the management of L. E. Behymer. Mr. Thorner, who has taught many of the famous singers of the day, will be at the Beaux Arts Building from July 18 to August 30 inclusive.

The Los Angeles Music Teachers' Association gave a reception in honor of Frantz Proschowski at the Hollywood Conservatory.

Pittsburgh, Pa. No more interesting musical event of civic importance has been staged this season than the Public School Music Festival, called a May Festival in former years. This year's programs, on two consecutive evenings, were given in Carnegie Music Hall and were far in advance, from an artistic standpoint, of those that have gone before. Under the direction of Will Earhart, supervisor of music, a chorus of 200 mixed voices (from four high schools, combined with an orchestra of seventy from the combined high schools) presented a program of uncommon interest and worth. After the Coriolan Overture, and the Svendsen Zorahada Legend played by the orchestra, a group of original compositions was given by young composers and their groups, which was followed by the Bach Sleepers Wake chorale. This was splendidly played by the orchestra. The concluding number of the program was the Peasant Cantata, by Bach, sung by chorus, soloists from the high school group, with orchestra. This was done a capella; not a cue was missed and their presentation of the lovely Bach melodies was as faultless as any ever heard. The second program of the Festival was given by a group of 110 pupils from the second and third grades of the various schools, the same number from the third and fourth grades, and 220 from the fifth, sixth, seventh and eighth grades, accompanied by the high school orchestra and with piano accompaniment by Ebba M. Lindbom. The premier performance of The Orphans, cantata by Louis Edgar Johns, a former Pittsburgh musician, closed this program. It also was sung without music by the large choral group, with orchestra, and Letha Frazier Rankin, soprano, and Arthur Davis, tenor, soloists. The score of the cantata, modern in its intervals and with bizarre dynamic effects and rapid key and tempo changes, was handled with accuracy and fine tonal work by both orchestra and chorus. The Festival reflects the unusual work of Dr. Earhart and his progressive attitude toward the music of the schools. The work of the pupils stood out as illustration of the inspirational things one constantly experiences from the youth of today.

The closing program of the Choral Society of the Young Men's and Women's Hebrew Association, with Harvey B. Gaul conductor, brought the second season of the Society to a successful close. This group of mixed voices, and in large measure untrained, is heard to best advantage in the Hebrew folk songs, its Russian folk songs and those of like nature. They give to their interpretation a native color and subtlety of understanding that arrest the best attention of an audience. These are the numbers in which they have scored heavily on all their programs. Soloists are chosen from the group, which has among its members several rising young artist students, and its president, Rebecca Hep-

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Music Notes From Coast to Coast

(Continued from page 30)

ner, a well-recognized and brilliant soloist of Pittsburgh. Mr. Gaul gives of his best in this environment and is greatly interested in the development of the society, which is fast taking its place among the permanent choral singing groups of the city. Elias Breeskin, assistant conductor of the Pittsburgh Symphony Society, assisted the choristers on this occasion.

The same Hebrew Association which sponsors the Choral Society has also announced its second season's series of Major Artists' Recitals. They include Vladimir Horowitz, pianist; Joseph Szigeti, violinists; Hulda Lashanska, and Andres Segovia, guitarist. These concerts, as well as the chorals, are given in the Morris Kaufmann Memorial Auditorium, and open October 16. F. G. W.

San Francisco, Cal. Carroll Nicholson, contralto, has presided over three "At Homes" in her charming residence studio in Piedmont where many prominent musicians have gathered. Music formed part of the afternoon's entertainment.

A musicale and tea was given by Mr. and Mrs. George Kruger at their residence.

Lorraine Ewing, pianist, assisted by five of her advanced pupils and Myra Keplinger, violinist, gave an afternoon of music recently at the Presbyterian Home in San Anselmo. An enthusiastic audience from Marin County greeted the performers.

Marguerite Melville Liszniewska, pianist, member of the artist faculty of the Cincinnati Conservatory of Music, will return to California for the third consecutive season to conduct her summer classes in San Francisco under the direction of Alice Metcalf. The San Francisco class will be held July 9, to August 10.

At the Saturday "At Home" of Elizabeth Simpson, pianist and pedagogue, three members of her coaching class were especially featured, Elwin Calberg, Doris Osborne and George Kelly.

The Western Women's Club, located in the heart of San Francisco, has made final arrangements for a series of Symphonylogues and teas to be held at the club during the summer symphony season. Victor Lichtenstein, violinist of repute and authority on symphonic subjects, has been engaged as speaker.

Olga Block Barrett presented her pupil, Marjorie Legge, in piano recital recently. Miss Legge is an exceptionally gifted young pianist and her program, played with fine style and technical precision, included works by Beethoven, Bach, Schumann, Scriabine, Debussy and Chopin.

Kajetan Attl, harpist of the San Francisco Symphony Orchestra, accompanied by Mrs. Attl, is enjoying a fishing trip in the interior of California. Attl deserves his vacation after his long season of symphony playing, solo appearances and teaching. Attl will return in time to participate in the summer symphony season in San Francisco and Hillsborough, during which time, Albert Coates, Bernardino Molinari, Ossip Gabrilowitsch and other noted conductors will direct the orchestra. C. H. A.

Seattle, Wash. Two very interesting choral concerts have been those given recently by the Lyric Club, a women's choral society, under the direction of Graham Morgan, and the Ralston Club, a men's choral society under the direction of Owen Williams. J. Frederick Stone, tenor, and an instrumental trio composed of Iris Canfield, cello; Monique Thomas, violin, and Helen Hill, piano, were the soloists for the Lyric Club, while Gene Fiset, talented young pianist, gave several solos as guest artist with the Ralston Club.

Coast Musicians, an organization devoted to presenting musicians on the Pacific Coast in concert in their own and neighboring cities, has recently come to Seattle and sponsored two concerts. The first presented Margaret Kennedy, soprano of Portland, assisted by Irene Hampton Thrane, pianist and accompanist, of Seattle. The second concert presented Arthur Johnson, tenor, also of Portland, and John Hopper, pianist of this city. Both concerts were enthusiastically received, and at the second one—the aim of Coast Musicians having become more widely known—there was not even standing room available.

Jacques Jou Jerville has completed a successful season of work, capping the climax, as it were, by three nights of excellent opera presentations. Mr. Jou Jerville is prominently known in the Northwest as a vocal instructor and opera coach, and his work in directing these presentations was up to his usual high standard.

The first appearance of the Musurgia Society, the newly organized choral society of the Cornish School, brought praise not only to its membership but especially to Franklin Riker, the director, who revealed for the first time to Seattle audiences his abilities along that line. Mr. Riker is head of the voice department of the Cornish School, and has been heard on several occasions in concert.

The Kantner School of Singing presented Mary Ramstedt, soprano, and Jean Kantner, baritone, in recital recently. These young artists displayed not only good voices but excellent training which they had received from Clifford W. Kantner, who has long been known in Seattle as a vocal teacher. A trio from the E. Hellier Collens studios assisted on the program, and Ruth Wohlgamuth, pianist and student of Arville Belstad, was the accompanist.

The Nordica Choral Club, with a personnel of young women under thirty, gave a delightful program at the Women's University Club Auditorium. In addition to larger choral works, there were a number of solos, duets and smaller ensemble groups. Helen Crowe Snelling is the director of the club.

John M. Williams has been appearing at the Olympic Hotel in a series of lectures to piano teachers which have been attracting wide attention. Mr. Williams has been here before, and that he attracted such a splendid group of musicians speaks highly for his message.

Mme. Davenport Engber presented Sara Van Brocklin Knight in violin recital at the Olympic Hotel. Miss Knight is the possessor of an excellent technic and plays very musically. J. H.

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Foreign News in Brief

WETZLER'S NEW OPERA TO HAVE LEIPSIC PREMIÈRE

BERLIN.—A new opera, *The Basque Venus*, has just been completed by Hermann Hans Wetzler. The libretto, by Lini Wetzler, is based on a story of Merimée, famous as the author of *Carmen*. It will have its première next season in Leipzig under the direction of Gustav Brecher. T.

BERLIN PHILHARMONIC TO VISIT LIVERPOOL

LIVERPOOL.—At the 89th annual meeting of the Philharmonic Society, under the chairmanship of Dr. J. D. Hayward, it was announced that the conductors of next season's twelve concerts will include Sir Henry Wood, Sir Hamilton Harty, Dr. Malcolm Sargent, Albert Coates, Pierre Monteux and Karl Alwin, and that a special feature will be the appearance of Wilhelm Furtwängler and the Berlin Philharmonic Orchestra. W. J. B.

A MAGIC FLUTE EXPOSITION IN SALZBURG

VIENNA.—A Magic Flute exposition is going to be held at the Mozarteum in Salzburg during July and August. It will form a complete literary, musical and dramatic history of the work from its conception up to the present day. Numerous libraries, museums and opera houses are contributing to the exhibition. B.

SUCCESSFUL ENGLISH OPERA SEASON CREATES PRECEDENT

LIVERPOOL.—A season of popular opera given at the Shakespeare Theater proved a great success and bids fair to create a precedent. The personnel of the company has been recruited mainly from the ranks of the British National Opera Company—now "resting" for a few months—and is under the management of Sydney Russell, himself a capable member of the parent concern. The works given were Samson and Delilah, Faust, Bohème, Madame Butterfly, Carmen and Trovatore. The instrumental and choral ensembles were finely blended under the alternate direction of Charles Webber and Robert Ainsworth. W. J. B.

The Parent's Part in the Child's Music Study

(Continued from page 11)

her general education has been taken care of. She will undoubtedly be heard from in a few years and her name as a concert artist of high calibre should eventually become known all over the land.

The picture in the other young lady's case? The parents are fond of music, as are most people, and have been willing and glad to make every sacrifice necessary for their daughter's musical education, even though they understood little of what was going on. But there has been lacking the home environment necessary to create an atmosphere of high artistic aims. The skilled hand to carry out the teacher's ideas and cooperate with him, to guide and instruct during every formative moment of home effort, to furnish the enthusiasm and inspiration to work, to inculcate in the young lady's mind the loftiest conceptions of musical art—in short, to provide that atmosphere so conspicuous in the other case, so necessary for the best stimulation of growth, has not been present here.

The difference between the playing of the two young girls is striking. Needless to say, there is not the same maturity of growth in the second young lady's development as can be seen in the first.

I am entirely convinced that, given the same advantages of association and guidance outside of the actual lessons the second young girl's growth would have been comparable with that of the first.

Now these are extreme cases. All parents cannot be musical. However, all parents can cooperate with the teacher, paying frequent visits to the studio for consultation and directions, trying to learn from the teacher and pupil in order to increase their ability to render assistance. They can see that there is regularity in study habits and attendance at lessons, encourage activity in musical interests such as playing duets with friends, fostering gatherings of musical comrades, attending concerts and lectures with the child, and encouraging every means of providing the musical background which will make music a vital force in the child's life.

The Warrens in Concert in North Conway

"But all eyes and ears were focused on the appearance of the prima donna, Olga Warren," said the critic of the Reporter in commenting on the concert given in North Conway, N. H., by the North Conway Choral Union and this well known artist. "Her appearance was signalled by applause, and with ease, gracefulness and dignity she sang her first group of songs. Mme. Warren is a coloratura soprano and has been heard in many European cities as well as many of the larger centers in this country. . . . Her second group was as pleasing as her first, and to both she graciously responded to encore after encore. There were people from Conway, Bartlett and other towns nearby and all agreed that Mme. Warren is a great artist."

Frederic Warren also took part in the concert, giving a brief description of the work he and Mrs. Warren are undertaking at Madison, where they have purchased the site of the Majors, which was destroyed by fire a few years ago. They plan to erect a rustic outdoor theater there at which many prominent artists will appear. Mr. Warren also will conduct singing classes at Madison and give individual instruction. He was referred to by the critic of the Reporter as "one of the greatest teachers in the art of singing this country has today."

Another Dossert Success

Before sailing for her home, Ruth Shatford, daughter of Rev. Allan Pearson Shatford, Canon of the Episcopal Church of Montreal, gave a recital in Wigmore Hall, London. The concert preceded Miss Shatford's presentation at the Court of St. James. Her well chosen program included songs of Beethoven, Mozart, Schumann, Brahms and Grieg. Among other groups were included compositions of Albeniz, Ravel, Honnegger, Henschel and F. G. Dossert. The press comments were most flattering. Miss Shatford is a pupil of Mme. Dossert of Paris.

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The Community Concert Service

(Continued from page 9)

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"Then there is the case of Scranton," continued the directing head of Community Concerts. "This Pennsylvania city had had some unfortunate concert experiences under local management, and there was a distinct hostility to any plan for presenting great artists, even though a little circle of real music-lovers had remained faithful.

"The Scranton Chamber of Commerce, however, which has a beautiful building of its own, with an auditorium containing a pipe organ presented by the Chamber's president, Colonel Waters, empowered its own music committee, headed by Miss Ellen Fulton, to organize a community concert association. This was our first campaign, and in many ways the most difficult of them all. But it produced a membership sufficient for a series of four fine concerts, opening with the English Singers and closing with Mary Lewis, the popular soprano of the Metropolitan Opera Company. It is perhaps significant that one of the local singing societies had planned to present Mary Lewis in the Scranton armory, but did not dare assume the financial risk. You may be sure that the Scranton Community Concert Association will double its membership the second year, now that the citizens know what can be done.

"The same story could be told many times over. Chester, Pa., with a comparatively small membership, is to hear the Flonzaley Quartet, Yolanda Mero, Hans Kindler and Richard Crooks. In Charlottesville, Va., they are adding to their summer course a mixed quartet consisting of Grace Kerns, Nevada Van der Veer, Judson House and Frederic Baer, a joint recital by Allen McQuhae and William Simmons, and one of Dr. Spaeth's programs of old songs.

"Bristol, Conn., is to have Tibbett, Kindler and the English Singers, while in New Britain there will be joint recitals by Rudolph Ganz and Nannette Guilford, and Max Rosen and Carmela Ponselle, with a choral concert besides. Lambert Murphy and the Toscha Seidel Trio are among the attractions selected by Webster and Southbridge, Mass., Bridgeport, where the Wednesday Afternoon Musical Club has taken the lead in the community movement, is announcing such artists as Maier and Pattison, Lucrezia Bori, Hans Kindler, Marion Telva, and the Sinfonietta of the Philadelphia Orchestra, and in Auburn, N. Y., they are considering Tibbett, Braslau, Rosa Ponselle, Spalding, Lhevinne and the English Singers. Even such small communities as Potsdam and Canton, N. Y., are profiting by the Community Concert Plan, and securing on a co-operative basis several of the finest numbers on the Watertown course.

"The whole thing has worked out quite simply," says Dr. Spaeth, "now that the first struggles are over. All of the managements concerned have supported my efforts with a magnificent spirit of co-operation and not the slightest sign of commercialism or self-seeking. They are determined to build up a permanent musical audience in communities which have not had the advantage of good local management, and the effect on the entire country is bound to be far-reaching.

"While we have thus far limited our activities to the eastern coast, we are ready now to go into any territory where our help may be needed. We feel that we have a very

real service to offer, and the manner in which it has been welcomed indicates that there is a large and appreciative public waiting for an honest, straightforward, businesslike proposition like that of our Community Concerts. As I said before, our real strength lies in the wonderful choice of great artists that are positively available, and in the economically sound basis on which they can be secured.

"There must be hundreds, perhaps thousands, of communities in America containing at least 500 individuals who are willing to pay \$5 a year (less than ten cents a week) for the assurance of a concert course of the highest type. If the minimum membership is not reached, we are quite ready to drop the matter and assume all local expenses. But it is significant that this has not yet happened in any community organized with our co-operation.

"My chief assistant in the field has been Dana S. Merriman, formerly musical director of station WTIC in Hartford. Other field workers at present are Mrs. Louise Horton, chairman of Music Study and a director of the New York State Federation of Music Clubs; Mrs. E. P. Richardson, well known in broadcasting circles and author of American Mountain Songs, and Miss Fay Hancock, who has booked Count Keyserling and other attractions and is thoroughly familiar with the concert field.

"We shall unquestionably have to enlarge this force in the early fall. Sharon and Easton, Pa., Binghamton, Salamanca and Hornell, N. Y., Wilmington and Durham, N. C., these are only a few of the communities that are already scheduling their campaigns. We do not want to disappoint anybody, and we feel sure that with adequate cooperation from the local workers, we can start a concert course in every community that really desires it, long before the coming season has reached its height."

With these optimistic words to help him on his way, the interviewer left the office of Dr. Sigmund Spaeth, thoroughly convinced that Community Concerts are indeed a reality and without any doubt a permanent success. H.

Bellamann Pupil in Recital

Mary Lubbock, coloratura soprano, a pupil of Katherine Bellamann, appeared in recital at Engineer's Hall, recently, singing an exacting program.

Miss Lubbock came to her present teacher two years ago from the University of Texas, of which she is a graduate, and has made great advance in her work. She has a coloratura soprano voice of exceptional range and flexibility. Added to her naturally musical nature (she is a brilliant pianist) is an unusual gift for languages. Her diction in French, Spanish and Italian is excellent.

She sang two arias, the Gavotte from Massenet's Manon, and the Ah, fors e lui from Verdi's Traviata, her other numbers being taken from Bach, Pagans, Alabieff-Liebling, Godard and Gounod. She was assisted by Louis Ferraro, violinist, for whom she supplied accompaniments. Edward German played Miss Lubbock's accompaniments.

Miss Lubbock has just returned from Texas, where she gave a series of recitals jointly with Mr. Ferraro. In private life Miss Lubbock is Mrs. Ferraro.

A number of Katherine Bellamann's pupils have been appearing with success this spring in individual recitals and in various New York productions.

Elliott Schenck Commissioned by Hampden

Elliott Schenck has been engaged by Walter Hampden to compose and conduct the music for his coming production, The Light of Asia, based on Arnold's classic, which calls for an elaborate musical setting. Schenck has shown leanings toward the music of the East in some of his orchestral compositions, notably in his Salomé, played by The New York Symphony Orchestra; also in his incidental mu-

sic to The Mortal Thief, recently produced. Schenck is said to be interested in all matters pertaining to the other hemisphere, and that he has been steeped not only in its music but also in Oriental art, literature, and lore in general.

Pittsburgh Musical Institute Begins Summer Term

The summer term of the Pittsburgh Musical Institute began on June 25, and with it the illustrated recitals by the directors given in the Institute recital room on Thursday afternoons from three to four o'clock. On June 26 Mr. Oetting chose for his subject Nature as Expressed in Organ Music. The schedule for the remaining recitals is as follows: July 5, Some Present-day Composers, Mr. Boyd; July 12, Old Dance Forms, Mr. Russell; July 19, Dance Forms in Organ Music, Mr. Oetting; July 26, Schubert's Harmonies, Mr. Boyd, and August 2, The Waldstein Sonata, Mr. Russell.

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Does it yield a perfect response to every impulse of the player?

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Does it bear the name of a real piano builder who designed it and checked the details of its construction?

On all these points of piano quality you will find the Haddorff a true leader, with a wider range of size and style than any other one-name piano of equal rank.



A New Haddorff Five-Foot Grand

The Style F-II, Hepplewhite, in antique shaded mahogany

**Haddorff Piano
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Rockford, Illinois

PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

Uncovering Some of the "Hidden City Markets"

"Foreign born citizens are absolutely the best musical prospects I have," stated one music dealer attending the convention, "especially for phonographs, radio and player pianos." This dealer, whose name is withheld in this article at his own request, went on to develop his theme at considerable length.

"I was born on the other side myself," he continued, "and although I came to this country a number of years ago, I can still remember my early struggles. Perhaps that is why I have made a specialty of catering to the foreign element in my city. I have made, in a small way perhaps, a success of this policy. When I come to the annual conventions and hear the sad tales that other dealers have to tell about poor business, I wonder if part of the reason isn't because they are neglecting one of the most fertile fields."

"Americans are apt to forget that foreigners settling in the United States have decided problems of adjustment. They do not know the terrible feeling of loneliness that at times overcomes those who have cast their lots in the New World. The sound of a song of their former land is not merely music to them; it is like a personal letter from one of their old friends on the other side. It does not matter whether it is heard on a phonograph record, a player roll, or through a radio loud-speaker. The result is the same."

As an illustration of intensive selling, this dealer told how he had made a special campaign among twelve Chinese laundrymen, of whom he managed to sell five in the space of three days, working after hours and in odd moments. The entire sales time amounted to about three hours all told. The sales included two console model phonographs, two table models and one portable. Each of the customers bought with the phonograph an average of forty Chinese records. These sales were for cash. (Apparently the Chinese did not know any better than to pay cash.)

The above anecdote is interesting chiefly perhaps as an illustration of the fact that there exists in every city, markets which may be called hidden. However, there are many other means of publicity which this dealer uses to contact his foreign speaking public.

For example, some time ago he initiated an International Hour of music, utilizing for broadcasting purposes foreign records as played on one of the modern types of phonographs. Records are selected with a view of reaching as many of the foreign language groups as possible. The broadcasts are preceded and followed by letters written in Polish, Lithuanian, Italian, German, and other languages telling about the particular numbers given in each special language group. There is not a great expenditure in this, as it is largely a matter of individual solicitation. However, even on so limited a scale, it points to a big principle.

Electrical Industries Prepare Cooperative Selling Plan

As a result of the recent convention of the electrical industries, held at Atlantic City, a movement has been projected for a national plan of cooperative marketing. The plan was projected by W. W. Freeman, of the Society for Electrical Developments.

"The need for a co-operative selling effort, comparable to that of 107 other industries who spent a total of approximately \$19,000,000 in 1927 in national advertising and merchandising programs," Mr. Freeman stated, "should be regarded as 'an acute necessity' to be undertaken only after careful investigation into the buying habits and wants of the public."

While the industry may be said to have solved its financial problems, Mr. Freeman pointed out, its commercial activities remain a serious problem, the work of obtaining the first 17,000,000 users of electrical service, he added, was an easier task than its subsequent situation that of establishing a definite place in the family budget for the electrical dollar.

Of the \$5,000,000,000 gross income of all units of

the industry last year, Mr. Freeman pointed, the central stations of the country secured only 35 per cent., and yet its contribution to business building may be described as 100 per cent. This equal ratio, he declared, can be obviated only through a co-operative program accompanied by national advertising and a coordinated selling machine, locally and nationally, central station, manufacturer, jobber and contractor.

This movement, started in an allied industrial field, is another indication of the necessity for close and unfaltering cooperation with all the units within the industry, in order to put across plans of benefit to all members of the industry.

not a good customer, and the second that you are not asking a favor when you ask for your money, you are asking for something that belongs to you. Thirdly, the King Company advises, check your credit references carefully, do not depend on hearsay. Fourthly, know the facts before you start the collection machinery. Personalize your collections so that you know exactly the grounds on which you are proceeding. The fifth fundamental, according to the company, is planned persistence. Keep after your collection accounts, at a steady, even gait, systematize your collection. The sixth fundamental is never make a threat that you do not carry out.

Herbert H. Frost Heads Radio Manufacturers Assn.

As was expected, Herbert H. Frost, vice-president of the Kolster Radio Corporation, was selected to head the Radio Manufacturers' Association at its annual meeting, which was held in Chicago. V. W. Collamore, general manager of the Atwater Kent Manufacturing Company, Philadelphia, was elected first vice-president. Morris Metcalf, treasurer of the American Bosch Magneto Corporation, Springfield, Massachusetts, was chosen as second vice-president, and Lester E. Noble, president of the Federal Radio Corporation, Buffalo, New York, third vice-president. John C. Tully, president of the Bremer-Tully Manufacturing Company, Chicago, was elected treasurer. The Board of Directors includes the following: Captain William Sparks, M. Frank Burns, George Kiley, B. G. Erskine, N. P. Bloom, Lloyd A. Hammarlund.

The most important measure passed by the conference was the adoption of the patent interchanging cross licensing plan. Under this agreement, all members of the association would be permitted to use all patents without royalty charge. A few patents considered as basic are exempted from this.

Band Instrument Credits

The King Band Instrument Company offers some good advice to its dealers in the matter of handling credits. The first is that a delinquent customer is

Los Angeles Pageant Opens with 35,000 People Present

Over 35,000 people attended the opening of the International Music Pageant and Exposition at Los Angeles last week. The opening day was a gala event, with an elaborate musical and educational program being given to those in attendance. Over sixty manufacturers of pianos and musical instruments have display booths at the exposition. Public enthusiasm was so high during the opening that it seems altogether probable that the exposition, instead of closing on June 30, as planned, will be continued at least for a week longer.

Under the guidance of the committee in charge, the various events have proceeded smoothly. Members of this committee include, E. H. Uhl, W. H. Richardson, E. A. Geissler, L. E. Fonton, E. Palmer Tucker, Ben Platt, John W. Boothe, Don C. Preston, C. Dow, G. H. Barnes, A. G. Farquharson, and Waldo T. Tupper.

A. B. Chase-Emerson Corporation

The name of the Celco Corporation has been changed to the A. B. Chase-Emerson Corporation. The general sales offices of the company continue in the same location at 11 West 42nd Street, New York City, with factory headquarters at Norwalk, Ohio. The officers and personnel of the company are likewise unaffected by the change in the corporate name.

A Few of the New Freshman Radio Products



The above pictures give the clue to the latest radio "mystery"—showing what has engaged the Freshman engineering and production divisions for some time back. These products are the new Freshman M models, a console model with built-in speaker, a table model, and the new Freshman loud speaker. This, however, is not a complete explanation of the "mystery." These models are remarkable in appearance, they are completely electrified, with excellent tone quality and distance getting ability. However, the Freshman company is holding something back, something that will make the Freshman mystery line one of the quickest and surest profit makers that the music dealer can handle. An explanation will be coming in the near future.

THE FAIRBANKS COMPANY
SPRINGFIELD, OHIO
—
Manufacturer of Piano Plates

UPRIGHT PIANOS PLAYER PIANOS
BRINKERHOFF INSTRUMENTS
OFFER BETTER QUALITY
BRINKERHOFF
PIANO COMPANY
711 MILWAUKEE AVE.
CHICAGO
GRAND PIANOS — REPRODUCING GRANDS

Glue for Musical Instruments?

Yes, such glues are needed and we make them—three kinds—Perkins 183, Perkins Bent-Tite and Perkins A.A.

All these glues are being used to veneer various kinds of musical instruments. For ordinary veneering Perkins 183 and Perkins A.A. give very good results. Where you veneer fancy crotch, burl and such hardwoods which are difficult to glue, Perkins Bent-Tite is the best glue to use. Also, if you have bent work, and want to release the work from forms sooner than with ordinary glue—use Perkins Bent-Tite.

Write us as to what your glue needs are and we will help you decide which glue is best fitted for your needs.

PERKINS GLUE COMPANY

Factory and General Office:
Lansdale, Pennsylvania

Sales Office:
South Bend, Indiana

Piano and Musical Instrument Section

The New-Old Plan of National Membership

One of the almost certain results of the re-election of C. J. Roberts as president of the National Association of Music Merchants, will be the straightening out of the national association membership problem. President Roberts, after a careful analysis of the situation, decided that the present system of representation in the national association was actually serving to keep dealers from joining the association rather than encouraging membership.

There is no question but that there were many points about the delegate system that were admirable. It was designed originally to bring the closest possible affiliation between the national body and the various state dealer associations. It was thought that by the appointment of official representatives from the state associations to the national association there would be a great saving of time at the annual deliberations of the national body. The plan was similar in some ways to the "instructed delegates" of political conventions. Matters were supposed to be thrashed out at the state meetings and the final conclusions of the state association as a unit presented for consideration each June.

It developed, however, that the weaknesses were greater than the points of strength. The system was too rigid. It lacked a certain elasticity necessary to meet emergencies. As a consequence of minor import, it might be noted that it resulted that certain state organizations lacked adequate representation due to the inability of the official delegates to attend the annual meetings.

The shutting down on discussions from the floor, stigmatized by some as the "gag rule," did not meet with general approval. This rule also has its precedent in political organizations. However, it was generally felt, and with considerable justice, that those who came to the conventions were business men, coming for a definite purpose, to exchange with other business men in the same line the results of their experience. Contributions to the general fund of knowledge, delivered from the floor, therefore had a special value.

Going back to the old plan of individual membership, a likelihood towards which everything seems to point, seems a logical solution. The first charge that is immediately disproved is that the "Old Guard" is running the affairs of the national association.

There is one problem left for President Roberts and his advisers to solve, and that is the matter of cooperation between the national association and the state associations in matters of importance to the industry at large. It seems as though some special provision should be made to link the interest of the national body with the state. This was an exceedingly loose and flexible arrangement under the old plan, and in fact was one of the reasons that motivated Mr. Hamilton to draw up a new plan of amalgamation.

A great deal of responsibility already rests upon the shoulders of the State Commissioners. It seems unfair to burden them with the additional responsibility of securing wholehearted and complete cooperation.

As far as the state associations are concerned there is another curious feature. Experience has shown that there are many dealers who prize their national memberships above the state membership, so much so that they have lost interest in associational activities when they found under the new plan that they would be able to treat of national affairs solely through their official delegates to the national association. Yet it is logical to assume that if the national body is able to help them, the state organization should likewise be able to be of material assistance. However, it seems altogether likely that the membership of the national association will be greater than the combined memberships of the state associations. This naturally is merely conjecture, but indications certainly point in that direction.

The point seems to be that some of the state associations have actually done very little for their constituency. With a few outstanding exceptions there has been very little effort to do work of value. In the various musical contests that were carried on during the past year, as an example, whatever cooperation was secured from the retail music trades was entirely individual. The national organization, functioning through the National Bureau for the Ad-

vancement of Music, and giving to it actual financial support, did participate.

The function of any association is promotional, and therein is an example for some of the largely inactive state associations to follow.

Resolutions Passed at Last Merchants' Meeting

On the closing day of the 27th Annual Convention of the National Association of Music Merchants, Thursday, June 7, at the Hotel Commodore, New York, several matters were discussed and votes taken to place in resolution form a record of these matters. They were referred to the Resolutions Committee, of which Robert N. Watkin, of Dallas, Texas, is chairman, and these resolutions have now been placed in proper form and are being released for publication at the request of Mr. Watkin. The resolutions are as follows:

RESOLUTION

It is hereby urged and recommended that every Music Merchant in the United States join in with the present members of the National Association of Music Merchants and assist in carrying on the important work in which the Association is at present engaged.

RESOLUTION

Be it resolved by the Music Merchants of America in Convention assembled that the manufacturers of phonograph records be requested to place their records on sale through their legitimate and regularly authorized dealers at the same time that they do through the traveling theatrical companies. We believe that record manufacturers should cooperate with retailers of records in such a manner that the "pirates" in the trade who do so little to promote the better interests of the business, should receive no advantage from them. It is considered by us unfair competition.

We ask that the manufacturers above referred to, try to improve the situation for the benefit of the legitimate dealer.

RESOLUTION

Be it resolved by the National Association of Music Merchants in Convention assembled that the highest praise be given to the National Bureau for the Advancement of Music, as ably directed by Mr. C. M. Tremaine. The accomplishments of the Bureau have been phenomenal and so broad in their effect as to attract the most favorable attention of prominent educators, philanthropists and others interested in the future of the youth of America.

Walter Coll Opens Piano Store

A piano store has been opened by Walter Coll, of Hartford, Conn. The name is Story & Clark Piano Warerooms.

Haddorff

A Complete Line of Pianos
Under One Name

From a 3' 9" Upright to a
Concert Grand

Haddorff Piano Company
ROCKFORD, ILL.

THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of
Grand Keys, Actions and Hammers, Up-
right Keys, Actions and Hammers,
Pipe Organ Keys,

Piano Forte Ivory for the Trade

Piano and Musical Instrument Section

Systematizing Collections of Instalment Accounts

One of the interesting features of the convention of the National Dry Goods Association recently, was a talk on interest and instalment selling by C. L. McDavitt, comptroller of the Block & Kuhl Company, Peoria, Illinois. Department stores have many variations of the time payment system. In the Block & Kuhl stores, 60 per cent. of the business, said Mr. McDavitt, is made up of charge accounts. A trifle more than half of that 60 per cent. is regular thirty-day accounts, the remainder being instalment accounts in one form or another. The Block & Kuhl store not only makes a carrying charge on instalment accounts, but charges 6 per cent. interest on past due accounts.

"Concerning the instalment business," Mr. McDavitt stated, "in passing credits on instalment sales, we will not be influenced by receiving a large down payment. The credit reference must absolutely warrant the amount of credit asked, regardless of the down payment, or it will not be passed. If an instalment customer applies for credit, and we find that he has a record for prompt payment, but that the total amount he is owing is about all he can handle, the account is refused. One of the main evils in instalment selling is that in selling a customer more than can be taken care of. According to agreement on ten-payment accounts, the terms are, 25 per cent. down, and the balance, with a 3 per cent. carrying charge, extended over a period of ten weekly payments. If the account is paid within thirty days from date of purchase, the carrying charge is waived.

"We do not send out payment notices by a strict follow-up policy. We take care of the delinquents, and avoid annoying a customer who will pay promptly any way, while this expense is eliminated. De-

linquent accounts are followed strictly from the cards. Down payments required are: on furniture, rugs, dinnerware, silverware, glass, diamond rings, sweepers, gas stoves, victrolas, pianos, electrolas, electric radio sets, lamps, electric irons, household furnishings, 10 per cent.; heatrolas, tube radio sets, baby carriages, luggage, 25 per cent.

"After deducting a down payment, we add $\frac{1}{2}$ per cent. per month carrying charge. On a large part of our sales we get more than 25 per cent. on the down payment. We tactfully let the customer set the terms, so long as it is as much or more than our required payment. We prefer monthly or weekly payments, if we can arrange them, for the oftener we can bring the customer into the store, the more potential customers we have."

"Past due accounts are followed from the ledger the same as thirty-day accounts."

Selmer "French-Made" Instruments

H. & A. Selmer, Inc., of Elkhart, Ind., has just issued an important statement designed to clear up certain misapprehensions that have arisen since the removal of the American executive offices from New York to Elkhart. The genuine Selmer instruments are entirely French-made, and are so stamped. They are the product of the Selmer factory at Paris throughout and are guaranteed by the company to be so constructed. In the Selmer Building in Elkhart are located the general offices, sales department, stock and shipping rooms. There is also a service department for repairing, overhauling, etc. The only instruments made in the Selmer American plant are the Silver Boehm flutes and piccolos. The Selmer instruments have a well earned reputation for grace and elegance of design and purity of tone, the result of painstaking research and an unbroken continuity of skilled artisans and craftsmen trained at the famous Selmer Paris plant.

Columbia Records Schubert's Ninth

The Columbia Phonograph Company has released another of its Master-works series, Schubert's Symphony No. 9, in C major. This is the first time that this symphony has appeared in recorded form in America. The recording was made by Sir Hamilton Harty and the Halle Orchestra. Its appearance is rightly considered epochal, taking rank with the other great symphonic works recorded in their entirety for the Columbia library, the Ninth Symphony of Beethoven and the Wagner Bayreuth records. A special leather album has been prepared for this work.

Hermann Irion Sails for Europe

Hermann Irion, Steinway & Sons, sailed recently for Europe. Mr. Irion will make an extended stay abroad, visiting the Steinway headquarters in various countries, and generally combining pleasure with business. He is not expected back in this country until September. He is accompanied on the trip by his wife, better known professionally as Yolanda Mero.

Next Board of Control Meeting

The annual meeting of the Board of Control of the National Association of Music Merchants will be held in Chicago on October 21 and 22. The most important business of the meeting probably will be the discussion of the proposed changes in the by-laws and constitution, reverting to the plan of direct membership to the National Association. Parham Werlein is chairman of this committee.

John W. Boothe with May Co.

John W. Boothe, for many years general manager of the piano and radio department of Barker Bros., Los Angeles, has resigned from that company, to accept a similar post with the May Company, of that city. Mr. Boothe will take over his new duties from July 1.

Move Into New Home

The Aeolian Company of Missouri, St. Louis, moved into its new building at 1004 Olive Street, last week. The building has been completely reconstructed following the fire which caused considerable damage some months ago.

R. E. Taylor with Kohler Industries

Robert E. Taylor, until recently general manager of the Cleveland branch of the Starr Piano Company, has joined the Kohler Industries in the capacity of wholesale traveler. Mr. Taylor will cover the Ohio territory.

To Retire from Piano Field

According to a recent announcement, the piano department of the Klein-Heffelman-Zollars Company will be discontinued. Phonograph records and radio receiving sets will continue to be carried.

New United Music Company Branch

The United Music Company has opened a branch store in Norwich, Connecticut, with Maurice Feldman as manager. This is the twelfth branch store now operated by the United Music Company.

W. A. Holmes Resigns

Will A. Holmes, for the past four years Minnesota, Wisconsin, and Michigan representative for the Gulbransen Company, has resigned. He has not announced his plans for the future.

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, Rens. Co., N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

A. C. CHENEY PIANO ACTION COMPANY, makers of the A. C. Cheney Piano Action, the greatest value for the money. Castleton, N. Y.

BILLINGS ANGLE RAIL PIANO ACTION, the twentieth century piano action, manufactured by the A. C. Cheney Piano Action Company, Castleton, N. Y.

KOSEGARTEN PIANO ACTION MFG. CO.—Upright Piano Actions. Established 1837. Nassau, Rens. Co., New York.

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

A. C. CHENEY PLAYER ACTION is guaranteed for five years. Factory, Castleton, N. Y.

BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 386-388 Second Avenue, New York.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Traplevers and Hammer Mouldings. Dolgeville, N. Y.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York.

SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Reroll Machines, Pumps, and Pump Hardware. Special parts made to order. 122 Opera Place, Cincinnati, Ohio.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellac, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

A. C. CHENEY PIANO ACTION COMPANY

Manufacturers of the

A. C. Cheney Piano Action
A. C. Cheney Player Piano
Billings Angle Rail Piano Action

The complete Piano and Player line of Actions

Factory, Castleton, N. Y.

Kelly Plate

in a piano doubtless means that the manufacturer of the instrument has used the best of material throughout.



The O. S. Kelly Company
Springfield - - - - - Ohio, U. S. A.

The M. SCHULZ CO. PLAYER - PIANO

Offers wonderful opportunities to dealers
WRITE FOR OUR PROPOSITION
M. SCHULZ CO.

Est. 1869

711 Milwaukee Avenue Chicago

Piano and Musical Instrument Section

The Piano Business of Today and Tomorrow

By A. G. GULBRANSEN,
President Gulbransen Company, Chicago

Many questions relating to the problems of the retail piano merchants are put to me by dealers who feel that the contact of the Gulbransen Company with its 1,500 merchant representatives should have found an answer to each and every problem.

Naturally, the answers that I give them are merely an expression of my own opinion and I try, as far as possible, to keep from making predictions. It is too great a responsibility to have a merchant map out a course of business conduct in his own community on the basis of my deductions in a broad, national way.

I have not made the statement that bottom has been reached in the piano business, nor can it be predicted that the lowest point has been touched now. It does seem that there are some very encouraging signs pointing to the improvement of the piano business. Granted that the general conditions in the country will continue on an even keel, the piano business should show a slow and steady improvement.

The retail piano business of today and of the future is for men of courage. A number have dropped and are dropping out of the race. It has proved too strenuous for some of them. They have not had the courage nor the versatility nor the resources to carry them through.

It is common knowledge that the meetings of the National Association of Music Merchants at the Convention in New York were better attended than in many years. It is well known that the men were more attentive, that they really tried to get business help from their attendance at the Convention. This is merely a reflection of the spirit of the men who remain in the business today. This is said without discounting the wonderful work of the present administration of the merchants' association in developing a worth-while program of talks. No matter how good the program is, men will not sit in a meeting unless they are interested, and their interest was greater at New York than it has been in years.

The men in the retail piano business must realize that they are in a new business. They must realize that the methods that so many merchants have been going along on are not swift enough, not productive enough for the present age.

Retail piano selling has been too easy. Merchants and salesmen have made their money too easy. Other more modern commodities, household specialties that have been developed in recent years have required very careful working out of sales plans and real hard work on the part of the men promoting these respective lines of business.

In the average music business, strictly departmentized, I do not hesitate to say that the men in the other departments of the business work harder for their money than do those in the piano end. The piano dealer and piano salesman has had a soft snap. Many of them resent having to get down to real work.

The automobile business, comparatively a young business, is and has for a number of years been up against a real selling problem. The radio business, comparatively only a few years old, is already faced with a very acute selling problem. Here are these commodities, new to the public and desired by them for their homes and yet in a few years a problem of selling has been reached.

Why then should the piano business be any different? The only difference is that it has run along successfully for so many years, without being faced with particularly serious selling problems except those dependent on conditions of the World War.

The retail piano business did not require scientific organization. The merchandise sold too easily. In a comparative way the public came to the merchant and took away his pianos. Now that is all over and the piano merchants who are surviving are those who realize that it is over and that piano selling calls for only as much energy and planning and modern procedure as do other lines.

A dealer who rejected the piano a year and one-half or two years ago came in the other day and stated that he wanted to get back into the piano business, because he had seen evidences of more piano interest in the last thirty days than he had seen in

the last three years. Another man who drifted from piano selling to the selling of real estate found the latter line a good deal harder and got back into the piano business and in his first week sold three instruments. Another merchant states that he has more piano prospects than his salesmen are able to take care of. Still another says that he has more piano prospects, more piano interest in the last thirty days than he has previously seen in nine months.

These are encouraging signs, but it would be a very unfortunate thing for the piano business if it were to come back as quickly and as easily as all that. The merchants who have gone along in an easy-come easy-go fashion would continue in that same way. There would not be the cleaning up that the retail and wholesale piano business needs. Unprogressive merchants, unprogressive manufacturers can continue to hold back this business, and if renewed activity comes too easily, it will again lull them to sleep instead of forcing them to adopt more modern and more aggressive tactics.

The alert music dealer realizes that the money end of his business is in the piano end. Other items may come into the store to give the organization something to sell, to get trade to drop in, to help turnover, but the real profit is in the piano end.

The piano is one of the most satisfactory items of merchandise sold to the public today. Comparatively there are few comebacks on account of defects. There is very little service connected with the piano as compared to other modern commodities. It is a very satisfactory article to sell.

In the piano the public is given a greater dollar's worth today than ever before in history. On a dollar-for-dollar basis in comparison with any other commodity, the public is given something very wonderful in the modern piano of today.

It is my very earnest hope that the piano merchants in the business today will give their attention to developing young men. No business can be permanent unless new blood is being trained. There seems to be a very foolish notion on the part of some men in the trade that there is something particularly accomplished about piano selling, and that it is a hard task. There is a feeling that new men cannot go out and put on concerts and do the other things, particularly in connection with country selling, that bring about piano sales. This is a very foolish notion. There are hundreds and thousands of men to take the places of each and every one of us. If we do not successfully develop and train men it is not the fault of the young men that we bring into the piano business, but our own fault. We are the ones who have the responsibility. Young men are being trained in much more difficult lines of business. Men are being trained in lines where a great deal more technical knowledge is required and where the training process is one calling for years and years of study and work, and good hard work at that.

There is no mystery in piano selling. Piano merchants, even if they have had some measure of success, are not superior beings. They are no better than other folks. It is no compliment to them that they have been unable to find others to carry on their work. On the contrary, it is a reflection upon their own ability to impart information and to inspire others. This is a narrow, selfish view that seems to be quite prevalent in the piano business.

I hope and believe that the piano business is on the upgrade—that the low point in the cycle has been passed. But I say that it will be very unfortunate if the piano business comes back so quickly that some of the unsound practices that still persist, particularly in regard to the development of young men, are not very greatly improved upon.

DeForest Amalgamates with Sonora Phonograph Co.

With the complete recapitalization and reorganization of the DeForest Radio Co., as announced June 12, that company became closely associated with the Acoustic Products Co. and the Sonora Phonograph Co., Inc., for the production of radio receivers, phonographs and accessories.

P. L. Deutsch, president of the Acoustic Products Co. and Sonora Phonograph Co., Inc., an executive with over twenty years' experience in the industry, becomes a member of the Board of the DeForest Radio Co.

The president and general manager of the DeForest Co. is James W. Garside, a man long experi-

enced in production and merchandising activities. The Board of Directors is as follows: A. J. Drexel Biddle, Jr., trustee of the Duke Endowment and director of the Acoustic Products Co., chairman of the Board; Wiley R. Reynolds, chairman of the Board of the Reynolds Spring Co.; James I. Bush, vice-president of the Equitable Trust Co.; Harris Hammond, chairman of the Board of the Acoustic Products Co., and president of the Mexican Seaboard Oil Co.; Arthur B. Westervelt, vice-president of the American Trust Co.; P. L. Deutsch, president of the Acoustic Products Co. and Sonora Phonograph Co.; Victor C. Bell, vice-president of A. D. Mendes & Co., and Orlando P. Metcalf, of Metcalf, McInnes, Allen & Hubbard.

An advisory board, comprising men long in the radio and allied industries, reporting directly to and consulting with the president, will shortly be announced.

San Francisco Music Dealers Object to Store Door Speakers

The music trade of San Francisco has taken a rather novel method of combating the excessive use of store door phonograph and radio attachments. They are working through the Health Committee of the Board of Supervisors of that city. The Health Committee is now considering an ordinance which would greatly curtail the use of loud speakers on radio sets by music dealers.

R. B. Miller, secretary of the Music Trades Association of Northern California; W. J. Aschenbrenner, secretary of the Pacific Radio Trade Association, and B. S. Greiff, president of the California Radio Trade Association, were appointed to handle the matter at a well-attended dealers' meeting.

They drafted a resolution to the Health Committee, offering to regulate the matter of loud speakers themselves. They say that existing ordinances cover the situation and they themselves will receive complaints and investigate them. If any dealer refuses to abate what proves to be a nuisance, the associations will cooperate with the police in taking the necessary steps and the entire membership of all three organizations pledges itself to improve the tone quality of the reproduction of instruments now in use. San Francisco dealers seem to be a unit in believing that permitting the three associations to regulate the matter would be much better than the mere passing of a new ordinance.

Use of Radio Sets as Premiums Hurts Business, Dealers Say

The music dealers of San Francisco are very much incensed over the fact that the newspapers of that city have apparently made a practice of offering radio sets either free or at ridiculously low prices as part of their circulation schemes. It is estimated that last year the San Francisco newspapers practically gave away a million dollars' worth of merchandise, in the form of premiums. The San Francisco Music Dealers Association has taken the matter up with a view to forcing a discontinuance of the practice, which is making serious inroads into the business of the legitimate radio dealer.

This topic was the chief point of discussion at a meeting of the Retail Merchants Association. Representatives of the various newspapers were present. The publishers expressed themselves as being willing to cooperate with the retail merchants. A committee is to be appointed representing the publishers and the retail merchants, which will try to find a way to regulate the present condition.

Shirley Walker being enroute to the convention at the time of this meeting, the Music Merchants Association of Northern California was represented by its secretary, R. B. Miller. The radio trade was represented by Marcel Levy, of the California Phonograph Company.

Baldwin Managers Shifted

Fred Thunnell, Denver manager for the Baldwin Piano Company, has been transferred to Salt Lake City as manager of the Utah-Idaho district. His place at Denver has been given over to Earle P. Hagemeyer.

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